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AMERICAN ARCHAEOLOGY NUMBER



El Palacio Real, Santa Fe, Home of the School of American Archaeology

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME IV

DECEMBER, 1916

NUMBER 6

AMERICA'S ARCHAEOLOGICAL HERITAGE

EDGAR L. HEWETT

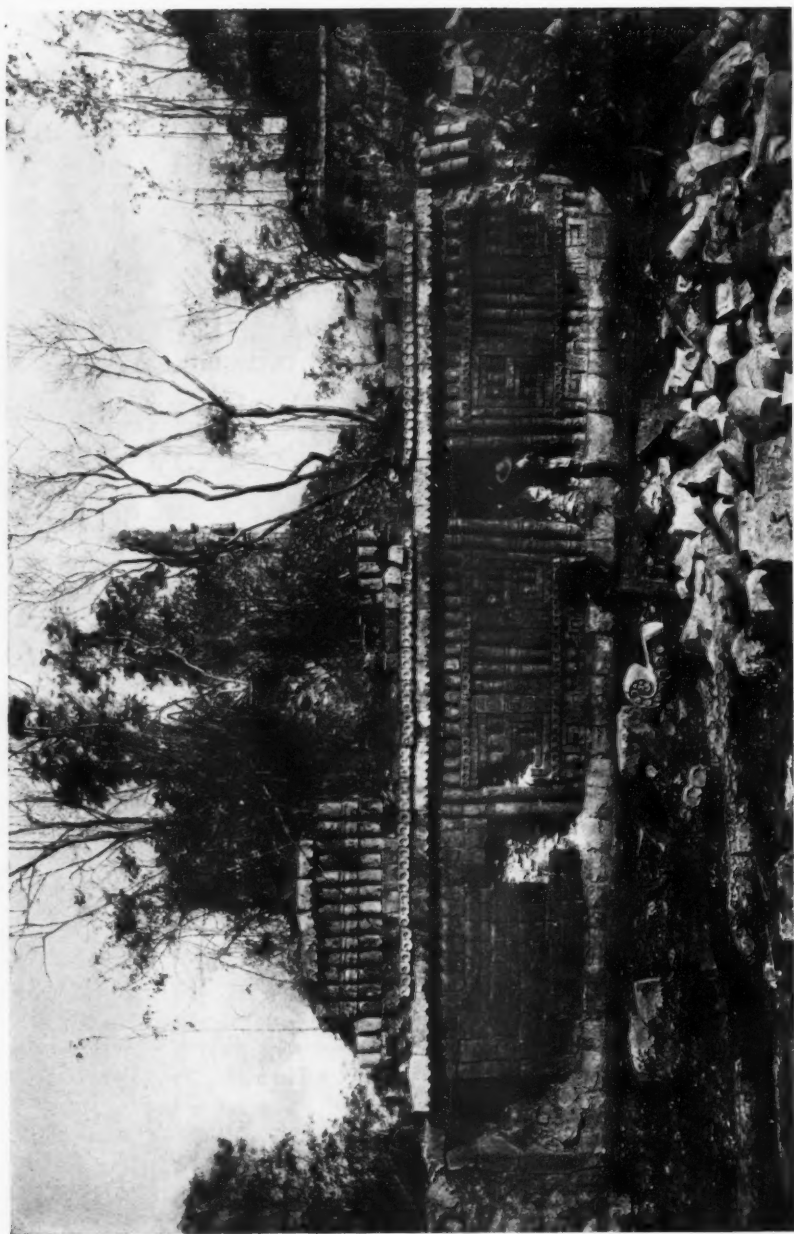
THERE is an awakening to the place of the native American race in culture history which Americanists are happy to see and encourage. There is a destiny for the American Indians more honorable than to be exploited as material for stirring fiction and spectacular exhibition. They are being recognized as representatives of a race of splendid works and noble characteristics—a people who, in spite of the appalling adversities of the last four centuries, may look forward to a future on the high plane of their ancient traditions.

Masterpieces of art worthy of presentation to the public in museums, galleries, and publications devoted to art and culture; architecture which in design and construction commands the admiration of the master-builders of today; systems of government and religion, ideals of right and practice of justice matching the most exalted that civilization has brought forth—these are

achievements of the Indian race and worthy of the consideration of the educated.

Classical archaeology has long had its constituency of scholars, consistently true to the ancient shrines, keeping alive the literature, art, and drama of the people who set standards for the modern world. There has been no lack of capable exponents for every branch of Caucasian culture through its own racial eyes and mind and forms of expression.

The Indian race has had few to maintain its sacred fires. The disposition has been to put them out rather than to preserve them. History affords no parallel to the absolute, relentless subjugation of an entire race inhabiting a whole continent. It has been interpreted to the world almost wholly by its alien conquerors; less and less unsympathetically as years go by, and in some instances with rare understanding, but, nevertheless, by those of other blood.



Ruins of Labná, Yucatan, showing effective use of the spindle motive in mural decoration. Courtesy of the Peabody Museum, Cambridge

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The Red House (Chichenchob), Chichen Itza, Yucatan. A well-preserved example of the ancient Maya buildings

Between us and the Greeks, only time intervenes, and but a small span of that when we think of it from the biological point of view. Between us and the Indian is the racial chasm which no mind can quite bridge. No Caucasian will ever see with the eyes or think with the brain-cells of the Indian, the Oriental, or the negro. The mind, culture, character, of a branch of the white race may become relatively transparent to us by personal contact or through study of cultural products; but the mind of the Indian remains a profound abyss, that of the Oriental an inscrutable mystery, of the negro a portentous force.

It will be necessary to abandon the attitude of the "superior" toward the immature and incompetent, for the Indian is neither a "primitive" nor an "inferior" race. Its culture has the maturity of age (greater probably than our own); has been as long in developing as has the color of the skin; and is

about as difficult to modify, for it is the expression of every cell of the organism.

It would do no harm to forget most of the efforts that have been made to explain the Indian race and let its works tell the story. The living Indian is not much inclined to explain through the usual channels. He is uncommunicative about himself—the antithesis of the white man. Literary record is absent and vocal representation not much used. But these can be spared, for the race has, like every other, revealed itself in its art. There was no conscious effort to do it. So the picture is true. What the race actually thought, felt, did, is clear. Words would only obscure it.

The vast archaeological heritage from the unknown America of two or three millenniums furnishes an authentic history of the Indian people. It is their own picture of themselves, their testimony as to how they met and tried to

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Highly embellished monumental Stela and Altar, Copan, Honduras. Courtesy of the Peabody Museum, Cambridge

solve the problems that all humanity has confronted.

There has been a singular tendency to think of the ancient masterworks of the race found in Mexico, Central America, and South America as other than Indian art. It is necessary to repeat again and again that all native American remains, whether of plains tribes, mound-builders, cliff-dwellers, Pueblo, Navaho, Toltec, Aztec, Maya, Inca, are just the works of the Indian. Plain fiction and romantic archaeology have a firm hold on the reading public. The most homogeneous of all racial art is that of the American Indian. Chrono-

logically it is without serious gaps, and ethnologically it is unbroken. The unique mentality of the Indian is in the plan and embellishment of every Maya temple; in every Inca monument, Aztec image, Pueblo symbol, Omaha ritual, Navaho dance, Iroquois myth, Chumashan song.

The evidence of the ancient memorials presented in the accompanying illustrations denotes true greatness in the Indian race. Their building operations were on a colossal scale. Only a few peoples of antiquity attempted such gigantic works as did the Incas in Peru, the Mayas in Central America, the

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Aztecs and their predecessors on the Mexican plateau, the cliff-dwellers of our own Southwest. The monuments of Quiriguá, Tiahuanaco, Teotihuacan, testify to a physical and mental virility of the highest order. The master-works of art, in sculpture, stucco, and mosaic, that have been described in this magazine by Mr. Holmes; the achievements in design and color exhibited in the textile and ceramic arts of the Peruvians, Mayas, Mexicans, and Pueblos ancient and modern, show highly developed and trained esthetic sense.

The ancient government of Pueblo towns was a model of statecraft worthy of Switzerland. The structures of purely spiritual character expressed in the mythology and ritual of the plains tribes, denote a speculative religion, free from the mysticism of the Orient and the dogmatism of European faiths, based on observation of and reflection on the orderly processes of nature. As described by Miss Fletcher in the article, "Nature and the Indian Tribe," in this number of ART AND ARCHAEOLOGY, the religion of the Indian measures up well with our own in spiritual character.

The life of the Indian, on the evidence of his cultural remains, was marvelously unified and socialized. Virtually every form of activity, esthetic, industrial, social, was the practice of his religion. In quest of food, sitting in council, taking part as musician or dancer or priest in the ceremony, developing the symbolic design on utensil or garment, building the sanctuary, erecting the monolith, dedicating the temple and embellishing it with statuary, stucco, or mosaic—he was putting his whole spiritual life into it, and always with the thought of "the people," never of the individual or self. The race has left no personal records—only tribal.



Stela B, Copan, Honduras. An example of relief treatment which in parts shades into the full round.

Courtesy of the Peabody Museum, Cambridge

There are masterpieces of art in great numbers, but signed by no painter, sculptor, or architect.

Solicitude for "the people," exaltation of the tribe, was and still is a con-

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Fragment of a Temple, Yucatan, showing section of the lofty roof comb

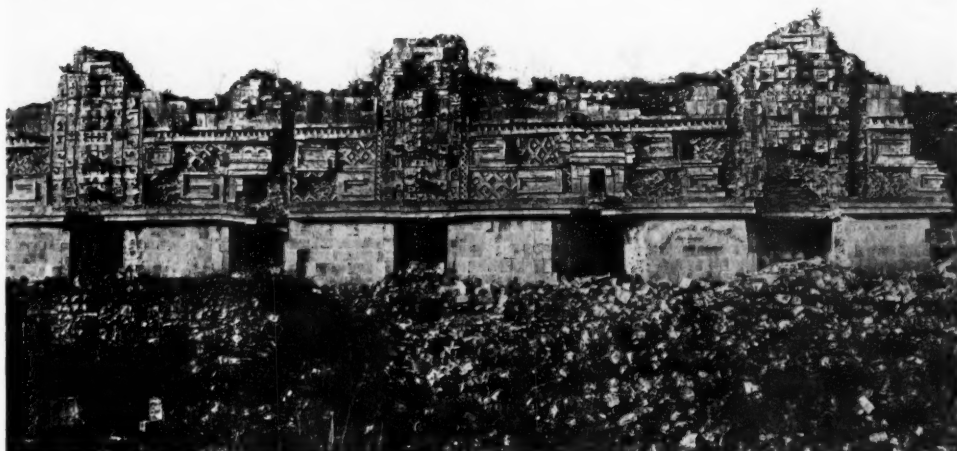
stant trait of Indian character. If individuals became prominent as priests, warriors, or builders, they were never personally glorified. Always it was: "The people thought," "the people went out," "the people built," "the old people say." Wisdom was of "the ancients." The ancestor was venerated but not mentioned by name. It is safe to predict that when the Indian hiero-

glyphic inscriptions are fully understood, there will be found nothing of the boastful tone of individual power which characterizes the records of ancient Babylonians, Egyptians, Romans, as well as of those of modern Europeans and Americans.

The native American race exemplifies better than any other the influence of stone in human evolution, for, to the end of its undisturbed epoch, it remained a "Stone Age" people. It fell to it to demonstrate the potentiality of stone unaided by metal. It has shown that the terms "Stone Age," "Bronze Age," "Iron Age," should not be given any chronological significance. They, a Stone Age people, may have been older as a race than the conquering Europeans, an Iron Age people. Likewise, those terms are not to be regarded as denoting progressive efficiency in civilization.

In esthetic, ethical, and social efficiency, the Indians surpassed their conquerors. In material development they fell short of the Europeans, owing to the latter's mastery of metals. In the use of physical forces they were the inferior race, as the ancient Greeks would have been, and the Hebrews. The races that advanced far in material culture because of their conquest of physical forces are not necessarily to be ranked as superior. They were so only in certain respects. Present indications, rather, point to their easy and rapid self-destruction instead of to the long maturity and slow decay of the races that knew little of metal and placed the emphasis on the spiritual life. It is not certain that high material progress is conducive to racial longevity. That efficiency in civilization is mainly a matter of racial point of view is one of the particular lessons of American archaeology.

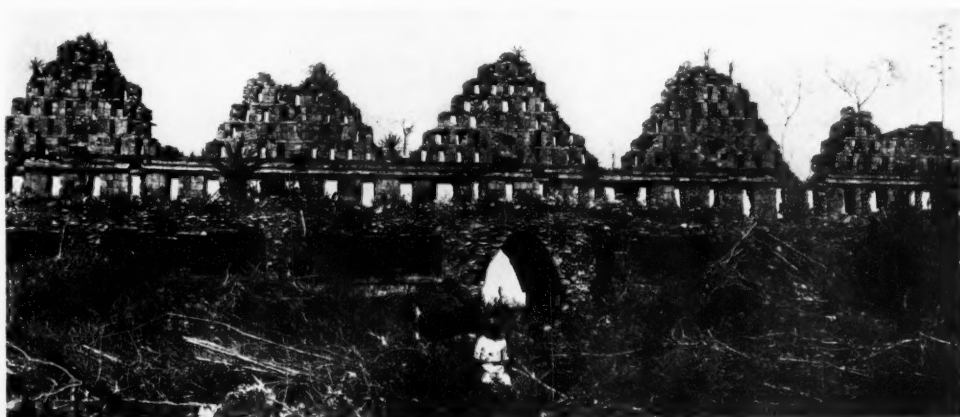
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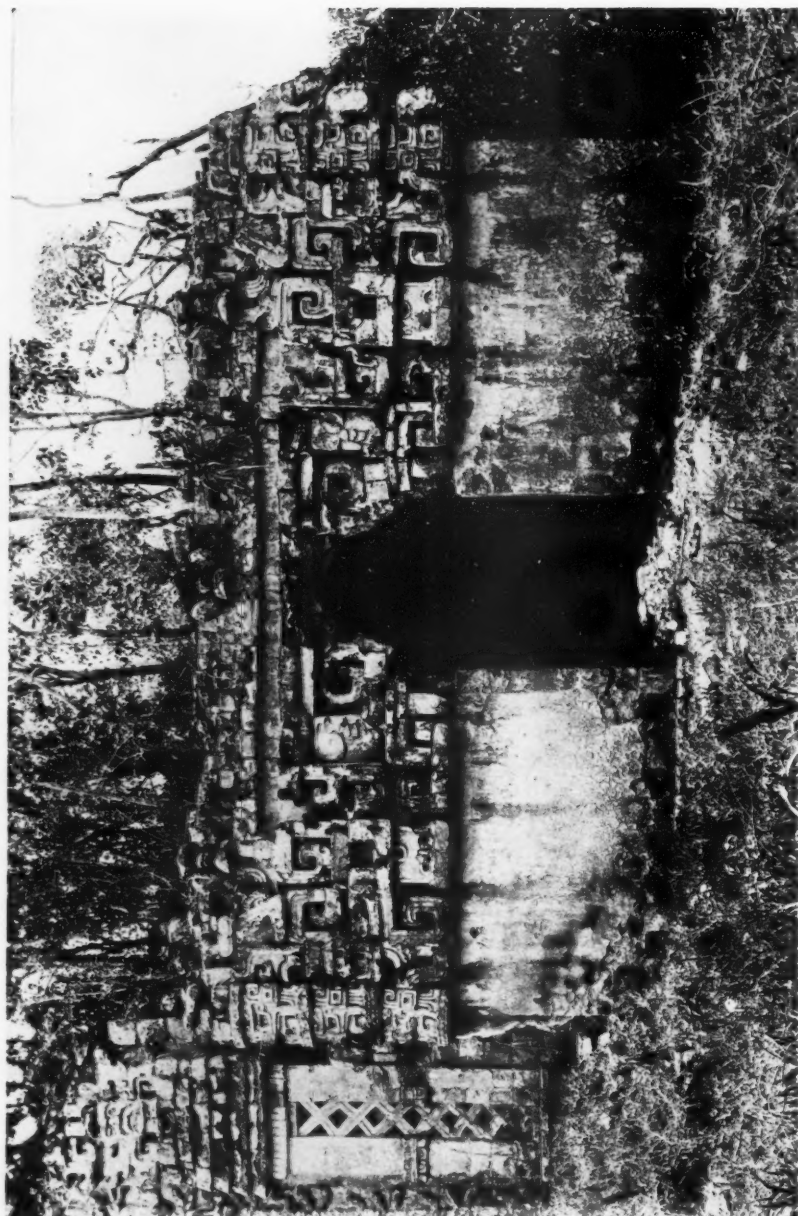
Elaborate Façade of North Building, Nunnery Quadrangle, Uxmal, Yucatan

The Indian race and its achievements, then, constitute America's archaeological heritage. It has a very intimate and particular interest to us in the United States where we have forcibly intervened in its destiny and where it is being slowly incorporated into our citizenship. We were strong enough to force submission. Had our

Indian population been great enough to outweigh the European advantage of arms and equipment for war, we would probably be still a competitor with Mexico in revolutionary enterprises. In Mexico the submerged race numbers about sixty per cent of the population, and, though thoroughly beaten, inoffensive, and for the greater part submis-



Ruin of the "House of the Doves," Uxmal, Yucatan, showing serrate roof comb, built to support stucco and sculptural embellishments



Ruins of Hochob, Yucatan. Wing of the principal building, illustrating the bold treatment of serpent elements in mural embellishment.
Courtesy of the Peabody Museum, Cambridge

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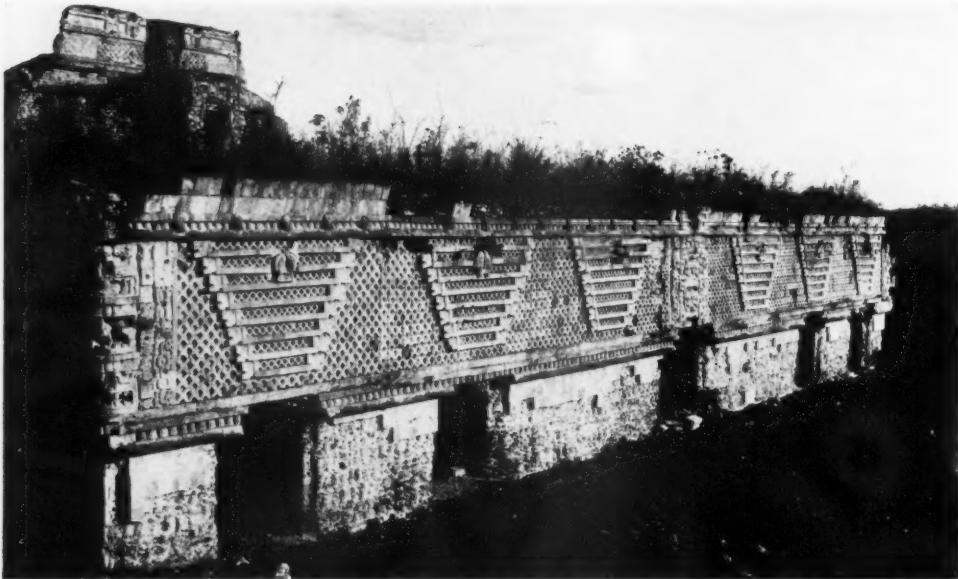
The colossal task of excavating one of the great ruined structures of Copan, Honduras, is shown here. Courtesy of the Peabody Museum, Cambridge

sive, is not capable of being assimilated and cannot take on the imposed culture. So easy to satisfy with its ancient system of universal land-tenure in small holdings, it remains in a state of utter bewilderment over the ways of the small, powerful, ruling class which it cannot understand, the latter being essentially European. The "Strong Man" of Mexico, as Benito Juarez or Porfirio Diaz, comes usually from the native soil, but the population of the country remains so lacking in homogeneity as to preclude the possibility of ever becoming a self-governing nation.

In the United States there is outward submission to the white race, but with lack of understanding on both sides and consequent friction in the administration of Indian affairs. Almost all trouble in dealing with the Indians would dis-

appear if one group of facts could be clearly apprehended, namely, that it is neither through stupidity nor perverseness that peace-loving, order-loving Indians, such as the Pueblos, resist the well-meant efforts for their betterment. It is simply the conflict between age-old ideals of authority, morality, justice—ours seeming as perverted to them as theirs seem to us. If it is their destiny to accept our standards, it can at least be made for them a matter of deliberate selection rather than forcible imposition. The results of the evolutionary forces of the ages in racial color, physiognomy, mentality, culture, cannot be suddenly overthrown. The arbitrary imposition of alien culture upon any subjugated people is an outrage for which the conquerors usually pay a high price.

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Façade of East Building, Nunnery Quadrangle, Uxmal, Yucatan, with the lofty "House of the Magician" in the background

If the Indian believes that a promise should be inviolable; that authority is the will of all and must be obeyed; that the observance of his own ceremonies is true religion and ours paganism; that obedience to his own social order is morality and some of our customs revolting; that some things that look unholy to us are of the deepest spiritual moment to him; that he has rights with reference to his ancient shrines, ceremonies, sacred places, garb, moral and social canons, it is not to be put down to total depravity. He is simply guilty of belonging to the race that thinks it came "from the womb of the Earth-

Mother" instead of the one that believes its common ancestor to have been fashioned "from the dust of the ground."

Viewed from any standpoint, it is a noble heritage that comes down to us from the long past of America—a heritage of experience, of thought, of expression, recorded in art, religion, social order; results of fervent aspiration and mighty effort; a race pressing its way toward the sun. Its study is the finest aspect of the conservation movement—the conservation of humanity; an attempt to rescue and preserve the life-history of a great division of the human species.

*School of American Archaeology
Santa Fe*

Elaborately costumed
human figure, seven feet
in height, seated in the
open mouth of the great
Dragon of Quirigua.
From the painting by
Joseph Lindon Smith.

*Courtesy of Peabody Museum
Cambridge*



MASTERPIECES OF ABORIGINAL AMERICAN ART

V.—THE GREAT DRAGON OF QUIRIGUA

PART I

W. H. HOLMES

INTRODUCTORY

IN February of the present year the writer had the good fortune to become a member of the Carnegie Institution's archaeological expedition to Central America. Under the able directorship of Sylvanus G. Morley, the fascinating work of exploring and studying in detail the remarkable remains of ancient Mayan culture was vigorously carried forward. The especial object of this year's expedition was the discovery of additional sculptured inscriptions embodying glyphic dates—for it is the dates, now read with facility, that furnish the skeleton of Mayan history.

Among the ancient ruined cities, visited while the writer was associated with the expedition, was Quirigua in eastern Guatemala, the subject of much scientific attention during recent years.

On arriving at the site our party emerged from the tropical forest that surrounds the few acres of cleared ground, called a park, in which the ruins are enclosed, and came suddenly upon a group of the great sculptured monoliths. For a moment we were puzzled by a curious scaffolding and platform some twenty feet in height erected against the face of an elaborately sculptured stela. Mounted on this platform without apparent protection from the sun was descried the figure of a man posing before a large canvas. It proved to be Mr. Joseph Lindon Smith, the master portrayer of ancient monuments, engaged in paint-

ing the portrait of the mysterious personage whose heroic form is carved in high relief in the face of the monument.

It thus happens that, for the first time, the antiquity-loving world is to behold these wondrous sculptures depicted in their true colors and by a hand which does not fail to render truly. It was a happy thought that led to the reproduction of two of the paintings completed by Mr. Smith in the present number of *ART AND ARCHAEOLOGY*, for it is the School of American Archaeology, under the direction of Dr. Edgar L. Hewett, that has probably done more than all other agencies combined to explore, expose, protect, and make available to the public and to science these truly marvelous achievements of prehistoric American genius.

PROBLEMS OF MAYAN HISTORY

The reading of the dates, now an accomplished fact, is a most important first step in the attempt to solve the problems of Mayan history, but unfortunately this achievement is not an open sesame to the full story of the monuments of the ancient civilization. Each of the great carved monoliths is a greater riddle than the Egyptian Sphinx. There is no short-cut to the unfolding of their story, and archaeology must take up the tedious but fascinating task.

With the monuments before us and a limited number of dates to begin with, we seek to fill out the outline thus mea-



The Great Dragon of Quirigua, north front, showing sculptured human figure, seven feet in height, seated in its mouth

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gerly sketched. We are doubtless safe in assuming that early in the Christian era certain groups of the American race, rising distinctly above the general level of barbarism, began the construction of stone buildings and the carving of monuments devoted to the service of their gods. They flourished for a few centuries only, and had passed the zenith of their cultural development long before the Spanish conquerors in the sixteenth century penetrated the tropical forests of Central America. Numerous important cities that had arisen were abandoned and in ruins and their story wholly forgotten by the decadent generations of the Columbian period.

THE RUINS OF QUIRIGUA

The ancient Mayan city now known as Quirigua is represented today by a group of enigmatical stone monuments only recently retrieved from the dense tropical forest which has buried them for unnumbered centuries. These monuments comprise a large number of buildings and monolithic sculptures. Such buildings as remain are in an advanced state of ruin, while others are represented by mere mounds and platforms of stones and earth. The sculptures are scattered over the various courts and plazas and bear mute testimony to the high state of culture achieved by the people during the period of their ascendancy—a period assigned by Morley to the early centuries of the Christian era. The monolithic sculptures are of two classes—tall, slender shafts known as stelæ, thought to have chronological significance, and low massive forms, sometimes referred to as altars.

The stelæ are thirteen in number and range from eleven to twenty-six feet in height. They are elaborately carved

with representations of richly appareled personages, both male and female, with associated symbolic devices and glyphic inscriptions. The massive monuments are twenty in number and are extremely diversified in sculptural treatment and in the subject-matter embodied. It is assumed, with a high degree of probability, that the entire group of monuments was the seat of the religious establishment or establishments of the city. All monuments of perishable material and all non-monumental portions of the city have long since disappeared.

The task of describing these monuments has been undertaken by Maudslay, Hewett, and others, and to the publications of these explorers those who would go deeply into the subject are referred. A single example of the sculptures—a work that takes high rank in the world of art—is selected for detailed presentation in this place.

THE GREAT DRAGON

The Stone.—The massive sculpture sometimes called the Great Turtle may well be regarded as the sculptural masterpiece *par excellence* of the American race. It is a somewhat ovoid mass of coarse-grained sandstone of warmish gray color weighing about twenty tons. It is upward of seven feet in height, and is eleven feet six inches in greater diameter. When the School of American Archaeology began its work here, the surface was deeply coated with moss and other tropical growths which were carefully cleaned off by Dr. Hewett in 1910, repeating the task of Maudslay some twenty years earlier. The surface is now much weather-stained, displaying streaks and blotches of dark color, probably due to the weathering-out of ferruginous matter contained in the stone. The master sculptor appears to



Sculptured human figure seated in the Dragon's mouth. Seven feet in height. (Maudslay)

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East face of the Dragon

have utilized in a measure the original irregularities of the great block, the flattish base of which rests at the ground level on a floor composed of three hewn stone slabs.

The origin of the block cannot be determined with certainty, although it must have been brought from quarries in the bluffs two or more miles to the west. That it should have been carried by any means at the command of the aborigines over the soft alluvial floodplain of the Motagua is, however, almost beyond belief; but there seems no alternative to this conclusion, unless we should venture to assume decided changes of climate or altitude since that titanic task was accomplished.

It now lies within the Ceremonial Plaza near the southern margin, the two principal sculptured fronts facing north and south.

East and West Faces.—Approaching the stone from the east it is observed that the entire surface is elaborately sculptured, now in high, now in low relief, and in graceful arrangements of strange forms so diversified and intricate that analysis of the maze-like complex seems at first quite out of the question. There is a compounding and confusion of natural elements—human, reptilian, avian, and grotesque—in all degrees of convention intermingled with formal patterns, scrolls, cartouches, and glyphic inscriptions, al-

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together amazing, yet distinctly attractive and highly decorative. Notwithstanding our failure at first to comprehend a single feature of the work, the touch of the master was recognized in every form and line. The western side is nearly identical in treatment and proved to be equally incomprehensible; and the reason for this, as was afterward learned, is the fact that the figures on these faces are incomplete in themselves, being continuations and appendages from the sculptured figures of the upper surface, which, to be traced and understood, must be approached by the student from that surface.

The North Face.—Proceeding to examine the work in detail, we pass to the north front, where the attention is at once directed to an elaborately and elegantly costumed human figure, strongly yet delicately carved, which occupies a central position in the broad face of the block. The figure is seated, Buddha fashion, and presents a placid and dignified mien. Including the head-dress, it is about seven feet in height. Although the features are somewhat mutilated, they distinctly suggest a young and comely person, possibly a female, although there appears to be some difference of opinion among students on this point.

Maudslay's drawing, reproduced in large part in an accompanying illustration, gives to the face a delicacy and refinement somewhat at variance with typical Mayan representations, and as a matter of course also fails to convey an adequate impression of the boldness of the relief. The right hand grasps a ceremonial device known as the manikin scepter, doubtless significant of the office and dignity of the personage represented, while the left supports a small, highly embellished, shield-like

device or symbol. Joyce is probably right in his suggestion that the scepter is a highly elaborated form of the hatchet, the almost universal weapon of the Indian warrior and a common symbol of authority.

The costume is of superb design, testifying to the advanced state of culture and refinement attained by the people of Quirigua. The details are so elaborate as to defy adequate description, hence the drawings and photographs must be relied upon mainly to tell the story. The head-dress embodies a crown-like band over the forehead, surmounted by a complex of grotesque masks with deep-set eyes and vicious fangs, and a maze of scrolls, plumes, and symbols—all sculptured with a vigor and delicacy suggesting the master work of the Orient. Connecting with the top of the head-dress are two pairs of strange appendages which extend to the right and left over the upper margin of the stone; they are ornamented with incised checkerwork and various devices in relief. A graceful necklace spreads over the shoulders of the figure and expands across the chest into a broad gorget, in the center of which is set a grotesque mask. The mask is repeated at the waist, and from this the garb extends down over the crossed legs in an apron-like arrangement embodying various serpentine elements and symbols, and terminating in radiating plumes. The wristlets and ear ornaments are of usual Mayan types, the latter extending out over the shoulders.

Seeking to determine the exact relation of the sculptured figure to the strange forms which surround it, we discover that it sits in the mouth of a great reptilian monster whose upper jaw is arched above, passing behind the head-dress, while closing in on the figure at the sides the tusk-like fangs of the

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West face of the Dragon

reptile are to be seen. The outer surface of the jaws are embellished with scale-like groups of glyphs and cartouches, and to the right and left in the curves of the upturned jaw are the deep-set eyes of the monster, the pupils of which are embellished with glyph-like figures in relief. Beneath the figure the lower jaw of the reptile appears with great rounded fangs at the sides. At the right and left near the base, and connecting back over the sides, are sculptured panels in which grotesque and distorted demons appear, each holding tightly against his form a device having the appearance of a glyph. The possible significance of the human

figure and its relation to the reptilian monster will be referred to later.

The South Face.—Passing to the south face of the stone, we discover, occupying a central place in the surface, a great mask-like visage of forbidding aspect, of the type characteristic of the "Long-nosed God." Although this deity is given greatly varying attributes in the different Mayan centers of culture, it is thought probable that in the present connection it may represent the god of the underworld and possibly also of death. The great staring eyes are set in features of strange conformation, and the wide mouth displays fangs with molars at the right and left and the



The Great Dragon of Quirigua. South front showing great mask with glyphic inscriptions.

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usual tusk-coils springing from the outer corners. At the sides are the ears, embellished with squarish loops and pendants, while above rises the head-dress of unique and striking design. Enclosing the face and extending in terraced form across the head-dress is a glyphic inscription neatly carved and tastefully arranged. Above the forehead and surrounded by the inscription is a beautifully designed scroll-enclosed panel from which looks out a human face, the hands also appearing at the lower margin, while above and extending to the upper surface of the stone is a superbly chiseled device set against the crown of plumes which expands widely to right and left. Medallion-like embellishments are overlaid upon the plumes, which terminate on the shoulders of the image in an ornamental beaded appendage.

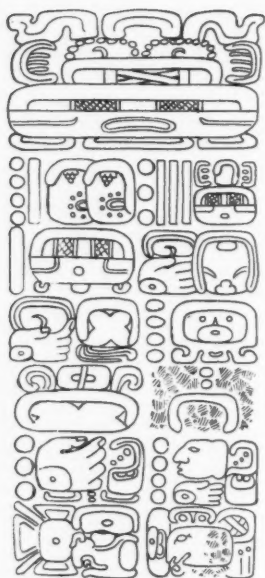
To the right and left of the inscription, richly embellished, rounded, column-like forms or shoulders are encountered, which connect backward at the base with flattish scaled plates suggesting the flippers of the great sea-turtle, and it is doubtless these features that gave the original name, the "Great Turtle," to the monument. Observing their termination in what appears to be a claw, it is suggested that they were not intended as representations of the flippers of any particular natural form, but rather of a mythical reptilian divinity of nondescript characters. Their presence, recalling the open jaws at the northern end, makes it apparent that the sculpture as a whole was intended to represent the mythical bicephalous reptilian monster sometimes referred to as the Earth Monster or God, a frequently recurring conception in the native pantheon. We may well assume that the sculpture embodies the Quiriguan conception of this deity, the forms

of which are elaborated in various ways and in endless combinations according to the attributes assigned to it in the mythology of the different peoples. A variant of this conception, found in Copan, Honduras, is shown in an accompanying illustration.

The shoulders of the southern end of the idol are embellished with vertical lines of glyphs and cartouches, one group of which, illustrated herewith, is the glyphic date, while beneath, on each side, are panels enclosing glyph-bearing demons. Encircling the arms above the elbow are bracelets of elegant design. The shoulders are partially covered by the flaring feather-work of the head-dress and by scroll-work which probably represents the outer elaboration of the jaws of the reptile, the main portions of which appear to be hidden by the inscription.

The Upper Surface.—Climbing to the back of the strange monster the imagination of the observer is profoundly stirred. Although representing no known form in any kingdom of nature—a pure work of the imagination—a strange compounding and overlapping of human, reptilian, and avian elements, it conveys vividly the impression of a living thing—a dragon out-dragoning all the composite monsters of the Orient. So virile are the forms, so tense the coiling, so strong the impression of life, that a thrill almost of apprehension steals over one, for there is a distinct suggestion that the bulging imprisoned inner monster might break its bonds, uncoil its length, and slide away into the deep shadows of the forest immediately at hand. This extraordinary face of the sculpture is shown in an accompanying illustration, taken from a model prepared by the American Museum of Natural History, in which institution Maudslay's full-size cast of the original is installed.

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Glyphic date corresponding to 525 A.D., which occurs on the left shoulder of the Dragon, south front

Standing thus in the center of the domed surface, one does not at once realize that his feet rest on the flattish, highly conventionalized nose of a gigantic visage the body of which, probably conceived of as possessed in common with that of the two-headed monster beneath, is partly obscured by rococo-like overlays of serpentine forms spreading out to right and left and extending down over the sides of the stone to the base. The great eyes of the creature, deeply sunk in squarish sockets, are nearly two feet in diameter and are embellished with ornamental lashes in the form of vertical bands terminating in beads which possibly symbolize tears or rain. The place of the pupils is occupied by a figure resembling a glyph. A second pair of eyes smaller but similarly treated occur one on the right and the

other on the left near the margin of the stone. The broad wonderfully embellished nose or snout extends downward, as seen in the illustration, to the lower margin of the stone and on either side appears a group of three incisor teeth. The cheeks are embellished with scrollwork which extends to the right and left connecting with artistically sculptured groups of space-filling figures of usual types. Over the strongly modeled eyebrow scrolls is a wide panel occupied by boldly sculptured features not readily explained but which suggest highly conventionalized facial elements. Bordering this panel above are the wingling serpentine forms that spring from the head-dress of the seated figure on the north side and which connect directly with the reptilian heads draped over the sides of the stone.

The complexity of the superposed serpentine features on the eastern and western faces is so great that full description would prove wearisome and could not be followed without referring in detail to the drawings reproduced in accompanying plates. The sculptured representations are abbreviated and incomplete, and the illustration shows portions of the florid scrollwork, scroll upon scroll, with which the jaws are embellished. The conventionalized upper jaw of the reptile in each case normally extending upward, in this case is carried downward over the sides of the stone and is thus, as seen from the ground, in an inverted position, and the well-modeled human face in profile that looks outward from the serpent's mouth appears with the forehead downward.

(To be continued)

U.S.National Museum

Detail study of Stela
F, Quirigua, showing
the large human head
on the south face. From
the painting by Joseph
Lindon Smith.

*Courtesy of Peabody Museum
Cambridge*



WHERE THE STONES COME TO LIFE

CHARLES F. LUMMIS

RESTING from the tropic sun of our clearing, by the flukes of a titan mahogany, it all came back to me.*

You cannot refresh the clammy bones of a Maya ruin while it is buried in a Guatemala jungle. It passes imagination to figure human life into this vegetal labyrinth, more fearsome and more lonely than the stark deserts that Coronado plodded in his winning of the Southwest in 1540-42, or the uncharted seas on which Columbus plowed the first furrow to the New World—this green smother where you must earn every step with the *machete*. One could chop a pace at a time, and finally find the strange glyph-obelisks in their grave of vegetation. But to relate all this to a hive of humanity where men and women and wanton babes lived and loved and labored—you couldn't think of it. Nor make it thinkable to the babes and women and men of today.

But now our black Carib ax-men had swamped that incomparable sea of trees that had swallowed the bones of Quirigua from the sunlight of fifteen hundred years; and we had burned off the twenty acres of giant trash; and the sun already crisped the immemorial moss on the monuments of this sacred city of the Mayas—and now it began to be conceivable.

Day by day as the jungle came thundering down, we tried to dream back the people upon whose ashes it had grown; to visualize the building of the quarter-million tons of pyramids, temples, monuments; to think life into

those vast vestiges of it, and love into these its unperishing autographs. But that all-devouring forestation, the crushing obsession of the jungle whose colossal logs now lay as wheat lies behind the reaper, whose terrible great roots still clutched whole pyramids as a tarantula clasps a fly—it was a graveyard yet, rather than a pressed flower, the old love-letter, the lock of a mother's hair that antiquity is when you but know it.

Quirigua is the noblest Maya ruin in Guatemala. Copan (in Honduras) and Palenque (in Chiapas) are its peers. Chichen Itza (in Yucatan) is its only better in America—and in all the world. Chichen Itza stands second only to Karnak. So Quirigua has a rather respectable rank in art, though its antiquity goes back perhaps only to about the decline of the Roman Empire. Nero may have been fiddling still, while Rome and the first clearing of this jungle were ablaze; or Constantine gilding the face of Art, when the glyphs of Quirigua were being wrecked on sea-compacted volcanic breccia.

Fifty-eight miles inland from the shallow Atlantic harbor of Puerto Barrios, and almost three hundred feet higher, in that splendid valley of Motagua (the Central American Euphrates) the Mayas made their Mecca. They were lowlanders ever, and left the high plateaus to Cacchiquel and Quiche and Zutuhil and other tribes that did *not* build monuments. It is curious that in Central America the art of sculpture was of the seaboard thickets; while in Peru and Bolivia it grew only on the bald plateaus of peril-

* Dr. Lummis was a member of the Quirigua expedition of 1913.



The Matapalo, a parasitic tree which strangles other trees, Quirigua, Guatemala

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ous altitude. In Guatemala, Honduras, and Yucatan it is obelisks and stone temples up to five hundred feet above the sea, always in the woods; and adobe construction in all the "upstairs" of the most mountainous region in America north of Panama—as Guatemala is. In the land of the Incas and the Yuncas, the Aymara and Quichua, the coast is the desert, and its vast ruins are of adobe; only on the 13,000-foot steppes of the Andes do you come upon the carved stone giants of Tiahuanaco and the cyclopean masonries of Cuzco.

Maya-like, then, the Quirigueños picked for home not an easy bald spot on the thorny plain of Zacapa, nor on the rocky knobs of Gualan; but in the heart of the noblest jungle within my knowledge. They evidently cared more for trees than for the line of least resistance. Imagine those inconsiderable savages gnawing down a forest of ten-foot trunks, where our heavy mahogany axes and fifty steel machetes toiled three months to let in again the forgotten sun! The very baring of their town-site was comparable to the task of the Egyptian pyramids, for all their tools of stone and fire.

The prairie-fire fervor that swept all northern Europe with the crusades was more spectacular but not more God-fearing than the spirit that builded Quirigua. No one since is more religious than primitive man.

The people of Quirigua builded literally "for God's sake." Their ceremonial structures cover about twenty acres—which is what we had to clear off. It also included some 5,350,000 cubic feet of made-work. This, it must be understood, was purely for religious motives. Their own homes were mere *chosas* of bamboo and manaca, which perished to mould in ten years at most. The only clue we have to the population of Quirigua is in the amount of

work they did for their gods in a reasonably fixed time; that is, about five thousand workers for about a hundred years. Only foundations of habitations have been, or probably ever can be, found. The homes are swallowed in the rich humus that has fed the jungle that has tried to devour even the stonework of the temples. In this wonder-jungle the Mayas built their reverence in stone, their homes in thatch.

No American contractor or engineer but would respect the method here employed in "mere science." It compares with the bridging of a great river. But these first Americans were even more adept, in proportion to their tools. First, they *bit* out of a virgin forest a church site of twenty acres—that is, more than 870,000 square feet of woodland one hundred and fifty feet deep. They built their homes in the shaded edge of the clearing—"shacks," say thirty by eighteen feet, sided with cracked bamboo and thatched with huge fronds of the manaca palm. Then they hunted stone for God, and found it four miles upstream, and paved a stone causeway from it, and cleared the temple site, and split off rocks in reckless single masses of forty to eighty tons—and transported them.

Fancy a stone obelisk forty feet long and four by six otherwise, and weighing eighty tons; and many more not quite so huge—and all fetched three miles, across a marshy valley, by a folk without railroads, derricks, cranes, windlasses, pulleys, or jackscrews! Over a tramway of stone, to uphold it from the mud, the slow monolith trundled on rollers; and thousands of reeking barbarians tugged on spliced ropes of bejuco; and hundreds of others, as besweated, laid rollers under the advancing Juggernaut; and in the sacred clearing, and upon the appointed spot,



Giant Ceiba Tree, Quirigua, Guatemala

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they graded those great shafts with the unperishing record of their faith; and rolled them up inclines of earth to an angle whence three thousand stout men, with enough bejuco cables, could pull them to the perpendicular upon their prepared bases—whereon they have stood ever since, save three that have been prostrated by falling trees.

If, as the foremost authority on Quirigua inclines to believe, most of this transportation was by water, the achievement is incomparably greater. I leave it to engineers to figure out the rafting of an eighty-ton rock down streams three feet deep at most, on logs of those tropic trees which will barely float when cut, and which never get dry, but rot in a year. Myself, I would prefer causeway and rollers, if the contract were awarded to me.

And even as with the ants, there was a return procession of "empties." While women and children (for in the old days, *everyone* loved and helped) were bringing by the basket the earthen core of the pyramids, the men that did not have obelisks were carrying (probably on hand-barrows) the fifty by twenty by twenty-inch dressed stones to "face" these eminences against torrential rains. No one can lift these great terrace-stones. No two American athletes could carry one fifty feet. Probably there were four men to the "stretcher"—and they set their load down a good many times in the four miles.

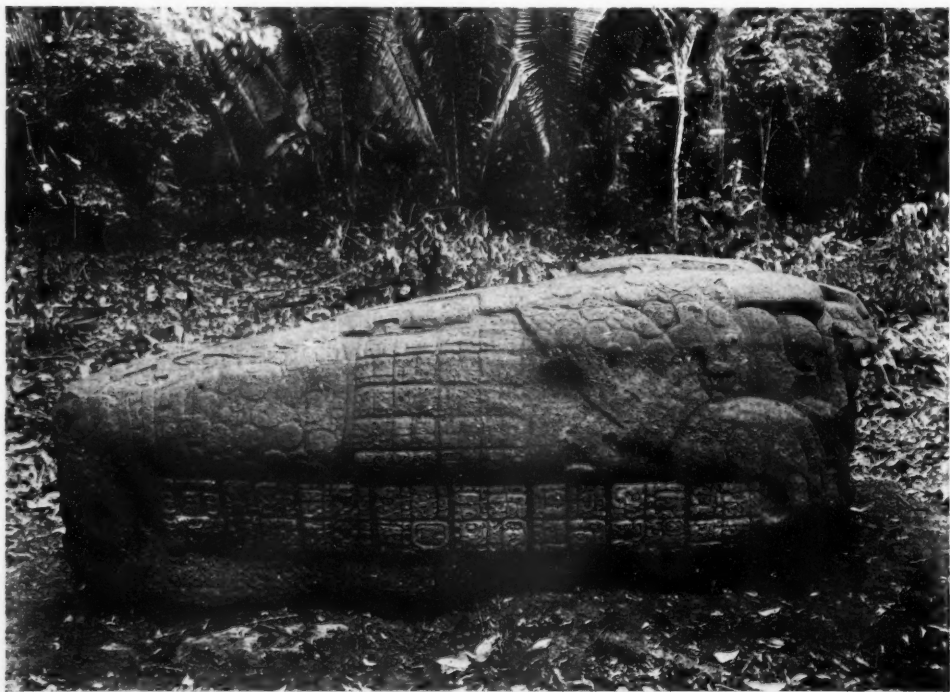
That's merely transportation of material. Then conceive the sculpture and the building—and meantime these people had to live; to harvest their wild bananas and corn, and hunt their meat, and cook and eat, and sleep and love. No telephone, butcher, and baker for them. Nor water at the faucet—they had to fetch it half a mile in buckets of the giant bamboo.

But somehow they builded their sacred city. They lived and loved and traded; drank of the Motagua and died of its fevers; bit themselves with its stupid mosquitos, each of which is a free ticket to the plague; gave to their gods, and took from their neighbors, in the orthodox way; and all, in the long run, went to enrich a forest that was growing as much as an inch a day, as our modern measures have proved.

You ought to see that jungle—and even our wrestle with it! Its average top is one hundred and fifty feet above the ground, and almost as level as a floor. Its trees are not as the big trees of California, but huger than one will see elsewhere. Its manaca palms (*Alla-lea cohune*) arch to a cord of fifty feet, and burn green, like fireworks. Its bamboo, like inconceivable ferns, are up to eight inches thick and ninety feet tall; and when you would drink in safety you tap this great stem, and take its distilled draught through a stem-pipe of the same; and when fire befalls the jungle, and the manaca roar up like musketry, the cannonade of these bamboos is like that of six-inch guns, as joint after joint explodes the steam begotten of its water and the outer heat.

The monument trees stand as close as they can radicate; between them, the bamboos and palms; between these—everything. In our California redwoods, the very shade kills off the underbrush as civilization kills off children. But in the incomparable feracity of the tropics, every inch of soil has its vegetal child. Climb twenty feet up in the jungles and drop a pin—the chances are twenty to one that it will not reach the ground. That's what the "jungle" means. It costs nearly as much each five years to keep a railroad from turning into a forest again, as it did to make

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Sculptured Reptilian Monster, known as the "Man Tiger," with glyphic inscriptions of Quirigua, Guatemala

the grade and lay the rails in the first place.

The giant trees are mahogany (caoba), ceiba, Santa Maria, palo santo, breadnut, conacaste, cedar, and a dozen more, each with parasites to spare—great trailing bejuco ropes from the tops, and from the calibre of a pencil to that of a cable; and all sorts of orchids, lovely and ugly, little and vast. In a tropic forest there are even more dead-beats than there are epiphytes in a modern city.

And the *matapalos*—the "tree-killers"! In all the vegetal world there is probably nothing else comparable to this hugging parasite. A petty seed lodges far up some great confident tree; and wins its immediate sap; and drops tiny, lengthening air-roots till they find

the earth and anchor in it; and send up frail, girlish tendrils that hug the bark and seek the sun, and the air-roots put out little twining fingers that turn quick to choking arms; and almost before you know it, the giant tree is literally throttled to death, and rots away; and the little seed it entertained stands even-up in the forest of giants. The only difference is that it has no columnar trunk—but a colossal lattice of empty arms, clutching the hollow (sometimes ten feet in diameter and one hundred feet high) where was once the host that fed it.

Yet it is a forest of matchless beauty; dense as the Amazons but not sodden. The giant plumes of palms and bamboo everywhere mitigate its awfulness with grace. It was hard—even sentiment-

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tally—to cut it. And for Americans to burn up \$100,000 of mahogany, because it wasn't worth (there) even rolling to the Motagua to make forty-foot dug-out canoes!

We respected the jungle, as one of our chief assets, comparably with the antiquities it hems. Twenty acres of our eighty we have cleared with steel and fire, to bring the ruins of Quirigua to light as they lived so long ago; the remaining sixty acres are kept in virgin jungle; a vast green frame around the noblest picture of man's old hopes and fears that there was in Central America. Within a decade, this jungle-frame will be famous the world over—for itself as well as for that picture it holds within. It will probably be last and longest-saved of the great American jungles, and certainly among the most beautiful and typical of tropic groves.

Given such a forest to rehabilitate—to eat its core and protect the rest—and forty trifling peons (poor brown trash who might "earn their salt" if it sold at \$3.75 per ton), and two jet-black Carib mahogany-cutters (one a Methodist and one a Catholic), and four western Americans. The rest is simple, though not easy. We built a good house—in about equal parts of lumber and mosquito screen—on the second bench, above the worst fever, and next the Guatemala Northern Railroad, about three miles from the ruins. A gasoline car and the banana-tracks were the hyphen. Up at 4:30 A.M., at the ruins by five, labor till eleven—much of it to get the peons into some faint imitation of persons in motion—and the buzz-car, and the tinned lunch, and a little siesta with the mercury steady at 104°; and the ruins over again till four; and a long swim in the swift Motagua, and a fanning-dry as we sprinted up the track faster than any Guatemala train



Small building adjoining the House of the Nuns,
Chichen Itza, Yucatan

ever ran; and China supper, and then notes, algebra, and the grind on glyphs.

The first two seasons of the school at Quirigua went to establishing and clearing—and no other scientific expedition in America ever worked faster or more economically. You can work in the Guatemala jungle from about January 15 to May 1—if you don't mind the Heat of the Hinges, and the fevers and the billion insects and all that. From May to January you cannot work, for the simple reason that if you dug out enough ground for a house, tonight's rain would have it filled by morning. Remember a rainfall of one hundred and twenty inches in eight months, without which neither Mayas nor bananas could flourish.



Stela D, one of the several great monolithic monuments of Quirigua, 24 feet in height, with human figures in relief on two fronts, and glyphic inscriptions on the sides



Stela A, one of the several great monolithic sculptures still standing in the great plaza of Quirigua
Height 14 feet

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There are fortunes for the man who will invent a plant-killer for the tropics. Perhaps a foot deep of rock salt over our twenty acres would discourage further vegetation, even from the hundreds of miles of leviathan roots that choke the area. Fire would not. The only other remedy is the omniverous machete—that wonder-working cutlass which has tamed the tropics, that article of dress without which no modest peasant would appear in public, that combination ax, sword, hoe, spade, rake, pick, can-opener, plow, pocket-knife—and term of endearment when the “white-eye” distilled from cane sugar moveth itself aright on pay-day. It is a more universal tool than can be found on any American farm—and should be adopted by us.

The humus of the terrible forest has blanketed the bones of Quirigua only a few feet—the rest has run away in the rains to give occupation to dredgers at Puerto Barrios. We find the pavements of stone only two or three feet below the surface in the great courts. From the pyramids it has of course

largely washed down; and with the dry-out, now that they are denuded, the rains will scour them clean. We are already uncovering some of their lower walls, and attacking the rooted mass, upon their summits. The most remarkable finds, thus far, are at the so-called “Palace” or monastery of the high priests. This noble structure, about one hundred and forty by forty feet on its far larger terraced mound, had not only Yucatec-arched cells, and bands of chronological glyphs, but a feature till now unique—a frieze of gargoyle heads, about twice life-size, of the culture-stage of early Greece, and with thirty-inch stems so that the whole head projected well beyond the flush of the wall. Three of these have already been dug up from the débris from which the octopus roots of prying trees had spilled them. Next year we should recover the whole wonderful series; and the missing date-glyphs (three of the five have been found already); so that all can be restored in drawings and in stone.*

* These were found during the following season.

*Southwest Museum
Los Angeles*

THE MAYA MONOLITH: THE SUN-PRIEST

He is the law-giver, the mighty,
His eyes have the calm of deep seas.
And from his parted lips flows music.
It is neither loud, nor soft,
But it satisfies, it is merciful.
He is the pillar of the kingdom.
So great in stature that the Gods
Claim his head for a resting place.
His hands wield a scepter of gold,
Of sunlight, not metal.

BEATRICE IRWIN

NATURE AND THE INDIAN TRIBE

ALICE C. FLETCHER

AMERICA offers a unique field for the study of the influence of nature on the mind of man in relation to his religious and social life. Until the comparatively recent advent of the Europeans, the native people had dwelt on the continent for millenniums undisturbed by any inroads from outside races. Consequently the culture that here obtained can be viewed, broadly, as having had a simple rather than a compound unfolding.

While it is true that there are many culture areas on the continent that differ widely from one another in their cultural development, yet amid these various centers there appears to have persisted a similarity in the ideas fundamental to the ceremonies and customs of the peoples, ideas that seem to have taken their rise in a contemplation of natural phenomena.

The initial links in the long chain of cultural development in America are lost in a remote past; nevertheless, in rituals and rites that were reverently handed down through generations (some of which have been secured before they were lost by the death of their keepers), there is preserved a suggestion of the time when the mind of man was groping for an explanation of what he saw about him and of his own relation to his environment.

Among the fortunately rescued relics of the past are the rituals and rites of the Omaha and cognate tribes. To these we turn in order to learn something of the influence that the Indian's conception of nature has exerted upon the fashioning of his individual and tribal life.

The people of these tribes lived an

out-of-door existence with surroundings unmodified by human agency, so that there was nothing to suggest any break in a direct relation between man and nature. They seem to have been a thoughtful people. Their rituals and rites tell of long and persistent thinking by the old men upon the meaning of what they observed and its bearing on the welfare of the people. The long search of these "venerable men," extending through generations, finally led them, as the rituals reveal, to conceive of the cosmos as a unit, permeated with the same life-force as that of which they were conscious within themselves, a force that gave to their environment its stable character, to everything on land or water the power of growth and of movement, and, to man, not only his physical capacities but his ability to think, to will, to bring to pass. This undying, unifying life-force was called by the Omaha and cognates—Wakonda.

The term is not a modern word, nor does it lend itself to analysis. It is not a synonym of "Great Spirit," of nature, or of a god as a being apart from nature. To formulate the native idea embodied in this word is difficult, because the European mind demands an intellectual crystalization of a conception not equally essential to the Indian, and when this is attempted the original meaning is apt to become modified. Wakonda seems to stand for a mysterious life-power that permeates all natural forms and forces and all phases of man's conscious life. The idea of Wakonda appears to be fundamental to the Indian's conception of his relation to nature.



Santiago Naranjo, Governor of the Tewa Pueblo of Santa Clara, New Mexico

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The "Old Men" in their contemplations noted that on the earth all plants, all animals, lived as groups, each with its kind; they also discerned that everywhere dual forces were required for the perpetuation of all living forms. The fructifying rays of the sun were needed to make the land fruitful, and only by the union of the two, the sky and the earth, was vegetal and animal life made possible. Upon these two opposites human relations were projected and to a degree made anthropomorphic: the sky became masculine, the earth feminine.

Nature stood to these "Old Men" as the manifestation of an order instituted by Wakonda of which man was an integral part. To this order the Indians turned for guidance when establishing those means, religious and secular, that would insure to him, individually and socially, food, safety, and continuous life. Finding himself to be one of a wide-reaching cosmic family, the Indian considered it imperative for him to conform to what he conceived to be nature's order, therefore he planned his tribal organization upon the cosmic type of family. He divided the people into two great sections, one to represent the sky, the other the earth. Each of these sections was composed of a number of kinship groups, called by a general term meaning "village." (These villages are spoken of by us as clans or gentes.) Each village stood for some form of life seen in Wakonda's instituted order. The sky was the abode of the sun, the stars, the storm cloud with its thunder and lightning; therefore to each village of this section was committed something regarded as symbolic of one of these manifestations in the sky of the life-power of Wakonda. The earth, with its land and water, was the abode of the trees, the plants, and the animals so closely

allied to man and his needs, so to each village of the earth section was committed something typical or symbolic of the manifestations of life on the earth.

Each of the symbols committed to the villages of the two great sections represented a group that had its place and part in the order of nature. The symbol committed to a village made the people of that village not only a unit but rendered them distinct from all the other villages. It bound them together by a mysterious and sacred tie, and it also became a link between the people of the village and the invisible Wakonda. (The name "totem" has been applied to this symbol.) This symbol was metaphorically referred to in the name of the village and in the personal names belonging to the village; one of the latter was always ceremonially bestowed upon each child born within the village.

The symbol might be of an animal, as the deer, or a force, as the wind, and villages be spoken of as the deer people, or the wind people, but this form of speech did not imply a belief that the people were descended from the deer or the wind. Certain articles were regarded as associated with each symbol, and these were treated unfailingly with respect. The people of a village never touched the articles associated with their own sacred symbol. (To this custom we have applied the term "tabu".)

The tribal organization aimed to mirror man's environment as it had been ordained by Wakonda, and its maintenance in this form was conceived by the Indian to be essential to the perpetuity of its life. Tribal rites sought to give dramatic expression to that which the tribal organization aimed to portray. All the villages of the two great sections had a share in these rites, as had their sacred symbols. The tribe when assem-

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bled for these rites was always ceremonially oriented, that the people being in the appointed order of their villages might face the ever-recurring dawn, symbol of unfailing life, as with one voice they appealed to the invisible Wakonda for food, safety, and long life.

The Omaha apply to their tribal rites the instructive term *We'-wa-spe*. The word is compound; the first syllable, a prefix, signifies an instrumentality by which something is done or brought to pass; the other syllables denote orderly conduct, thoughtful composure. The word, according to its context, can signify religion, law, or any similar institution. As applied to tribal rites, it indicates that these rites are a means by which to bring the people into order, into a thoughtful state of mind. The term thus applied bears testimony to a discriminating observation of the social value of religious observances, not only as a means to hold the people together by the bond of a common belief, but to augment the importance of self-control and of submission to authority. Rites thus designated could not be treated carelessly or with irreverence, without, it was believed, subjecting the offender to supernatural punishment.

On his entrance into life the Omaha was met by one of these tribal rites. A few days after birth a summons was sent to the keeper of the rite of introducing the child to the cosmos. Standing outside the tent of the mother, his right hand raised palm-upward to the heavens, the priest intoned with a loud voice the following ritual hymn:

Ho! Ye Sun, Moon, Stars, all ye that move in the heavens'

I bid ye hear me!

Into your midst has come a new life;

Consent ye, I implore!

Make its path smooth, that it may reach the brow of the first hill.

The Winds, Clouds, Rain, Mist, that move in the air; the Hills, Valleys, Lakes, Trees, Grasses, of the earth; the Birds of the air, the Animals of the forests, the Insects that creep among the grasses and burrow in the ground, are addressed in the same manner. Finally the priest cries:

Ho! All ye heavens, all ye of the earth,

I bid ye hear me!

Into your midst has come a new life;

Consent ye! Consent ye all, I implore!

Make its path smooth, then shall it travel beyond the four hills.

Infancy, Youth, Maturity, Old Age, are the hills across which lies the rugged pathway of life.

The new-born child was merely a new life come into the midst of nature. It had no recognized place in the tribe; it was only a part of its parents. When it was able to go about unassisted, four or five years of age, it was eligible for the ceremony called by the Omaha, "Turning the Child."

This tribal rite took place in the spring, "when the grass was up and the meadow-lark singing." A tent was set up and made sacred wherein the priest of the rite awaited the children brought thither by their mothers, each child holding a new pair of moccasins.

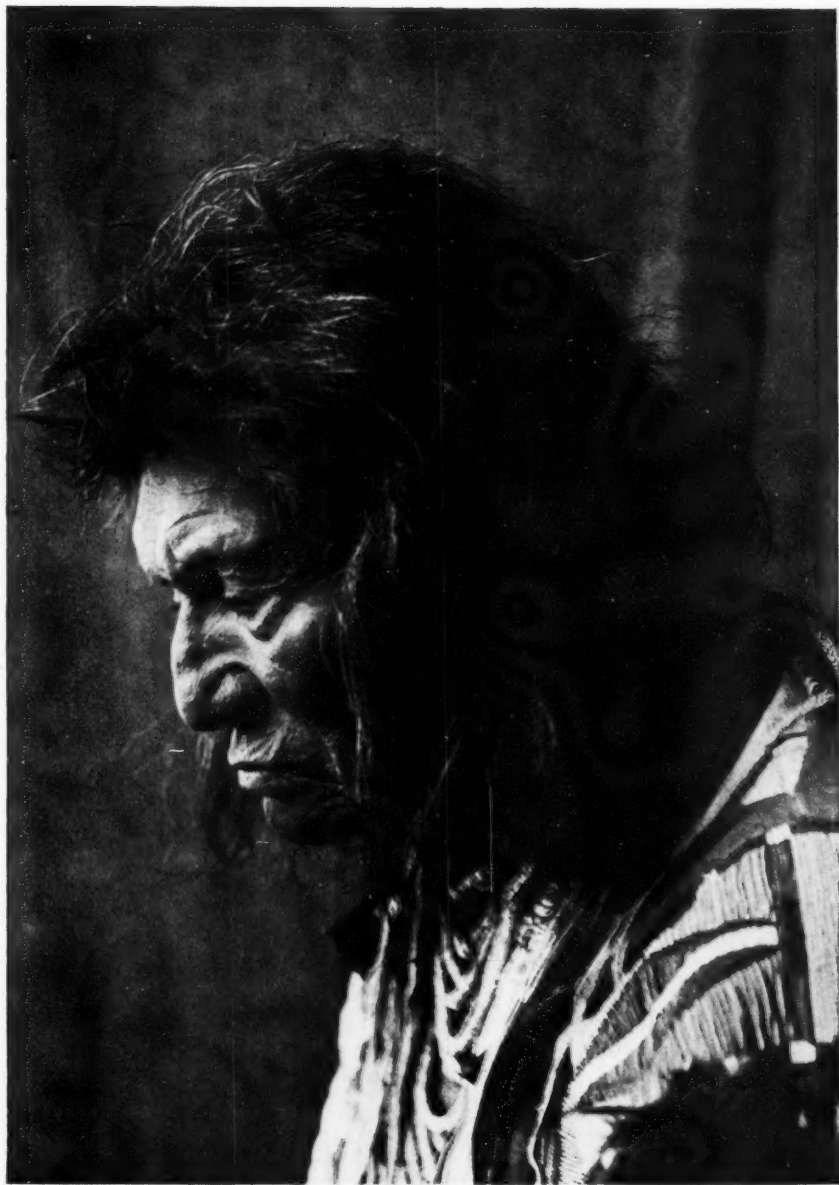
At the tent the mother addressed the priest, saying: "Venerable man! I desire my child to wear moccasins." The little child carrying its new moccasins entered the tent alone. Beside the fire in the center of the tent was a stone, representing the earth; here with the child before him, both facing the east, the priest sang the opening ritual song which invokes the presence of the Four Winds, representing the sky.

Ye Four! Come hither and stand!

In four groups, shall ye stand;

Here, shall ye stand!

In this place, shall ye stand!



© Rodman Wanamaker

The "noble red man." Tin-Tin-Meet-Sa, Umatilla Chief. From Dixon's "The Vanishing Race"

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At the close of this invocation the priest lifted the child upon the stone, where it stood on its bare feet facing the east; then taking the child by the shoulders the priest placed it on the stone facing the south; again lifting it, it stood on the stone facing the west; lifting it again, its feet rested on the stone as it faced the north; lastly the priest lifted the child and it stood on the stone with its face to the east. During these movements the following ritual song was sung by the priest. (A free translation is given.)

Turned by the Winds, goes the one I send
yonder;
Yonder he goes, who is whirled by the Winds,
Goes where the four hills of life and the Four
Winds are standing,
There into the midst of the Winds, do I send
him,
Into the midst of the Winds, standing there!

The priest put the new moccasins on the feet of the child and, as it stood, sang the following: (A free translation of the song is given.)

Here unto you has been spoken the truth;
Because of this truth, you shall stand.
Here, declared is the truth!
Here, in this place, has been shown you the
truth;
Therefore, Arise! Go forth in its strength.

The priest made the child take four steps as he exclaimed, "Go forth on the path of life!" A name, one of those belonging to its father's village, was given the child and proclaimed in a loud voice by the priest to the "Hills, Trees, Grasses, all Living Creatures, great and small!" The child then rejoined its

Washington, D.C.

mother and went home to its village, of which it was henceforth an acknowledged member.

In this important ceremony it is to be noted that the parents of the child had no part in the rite; they were not even permitted to enter the tent. The change in the status of the child was effected through the presence of those dual forces by which Wakonda, it was believed, had brought all earthly forms into being and made their perpetuity possible—the masculine element of the sky, represented by the Four Winds, and the feminine element dwelling in the earth, present in the stone, on which by the Winds the child was made ceremonially to face successively the Four Directions. The dual forces in nature were thus responsible for the birth of the child into the tribal organization that aimed to reflect the order of nature, and by their command the child took its first authorized steps in the path of life.

Taking the rite through which the child entered the tribe, together with the rite by which the child was introduced to the cosmos, and viewing these rites in connection with the plan of the tribal organization, already given, we discern how profound has been the influence of nature on the mind of the Indian. Finally it becomes clear that "the truth" spoken of in the last ritual song, in the strength of which the child is bidden to "Go forth!" is no less than the conception, vital to the Indian's religious belief, that man is an integral part of nature's order, an order instituted and maintained by the invisible, all-powerful Wakonda.

Ruins in the southern
face of the pumice
Cliffs of Puye, New
Mexico, explored by
the School of Ameri-
can Archaeology.



Ruins in the southern
face of the pumice
Cliffs of Puye, New
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can Archaeology.





Ruins of an ancient Communal Village, Rito de los Frijoles, New Mexico

HOUSE-BUILDERS OF THE DESERT

J. P. HARRINGTON

LET us suppose that an enthusiastic anthropologist had been born in the time of the cave-man of Europe, that he had been rich as Cræsus and endowed with a hundred times the longevity of Methusaleh. What more interesting experiment could this man have made than to place on a great, uninhabited continent a few individuals of primitive stock and then watch them multiply and diversify through the centuries?

They spread through mountain, plain, and desert, from arctic coast to tropic forest. Their manner of life and background of thought become, in every locality, different, yet always vary in direct relation to their surroundings. Their language changes until its multiplicity of forms becomes as great a miracle as Babel of old. Social systems, ceremonies, and myths become intricate.

Yet the people still have all their thought centered on their relation to wild nature, they still live close to the earth, they remain primitively human. The whole region becomes divided into more or less definitely marked areas of culture, each peculiar even as regards the minute customs and habits of everyday life and thought.

Would such an experiment not have been interesting both to the ancient anthropologist and to everyone today? But while our anthropologist is a figment of the imagination, the experiment has actually been performed by nature in the great anthropological laboratory of America, and just at the present time it is our peculiar privilege to study and record what has taken place.

All the way from Alaska to Patagonia are hundreds of tribes of Indians



Balcony House, Mesa Verde National Park, Colorado

ART AND ARCHAEOLOGY



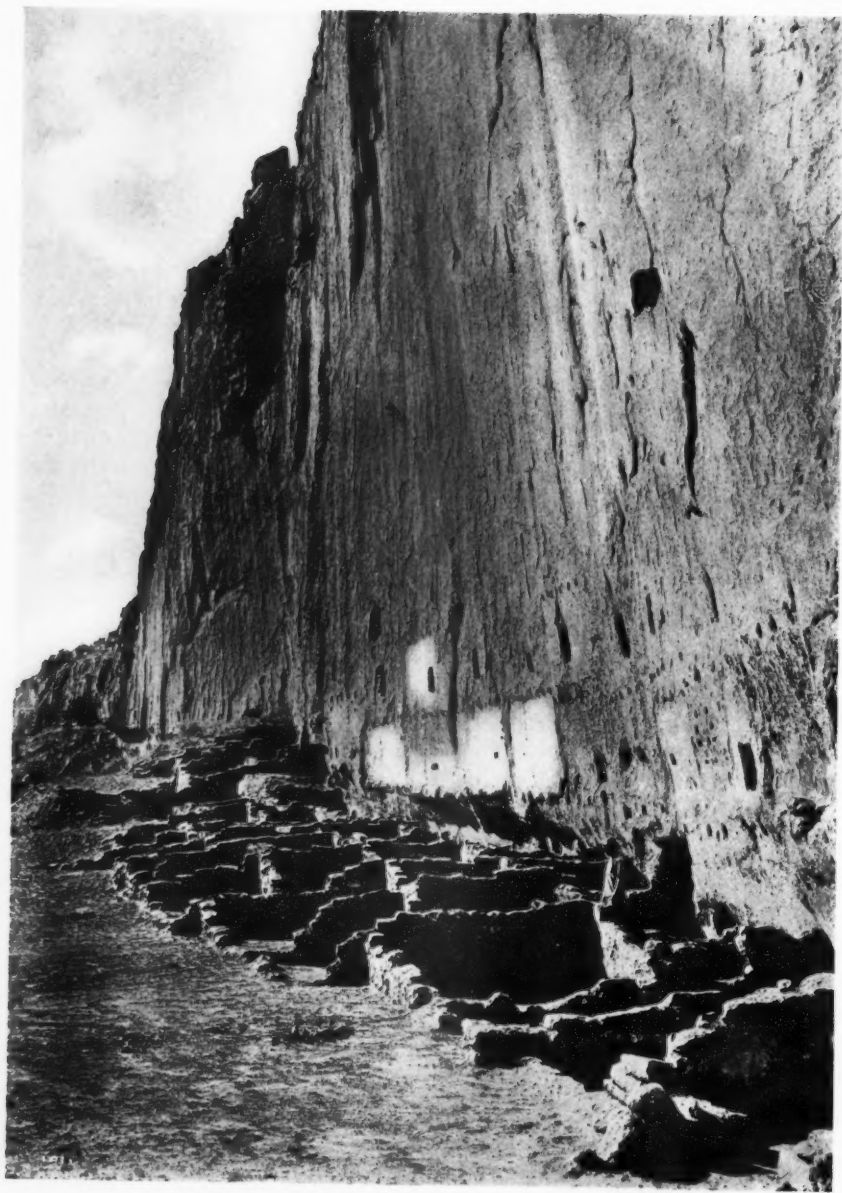
Ruins of a Community House, Puye, New Mexico

waiting to be studied. Among them all, however, none are more picturesque and none more worthy of attention than the Pueblos, the primitive house-builders of the Southwest, who still inhabit their several-storied communal dwellings as in the days of the first Spanish conquistadores. These dwellings, blending in color with the desert from which they are constructed, have been modified as little by nearly four hundred years of contact with Europeans as have the inhabitants.

There are still left nearly ten thousand of these Indians, and they inhabit some thirty "pueblos" or towns, everywhere picturesque, primitive, and rich in lore and ceremony. Some of the villages are constructed of adobe brick, others of stone, and the appearance of

those which still have houses of several stories is imposing. The very features of the people and all their actions and surroundings breathe of old, conservative Indian life of times long gone by. One still hears the old languages and dialects fluently spoken in all their pristine richness of vocabulary, and even when Spanish is spoken to the visitor it is the pronunciation of the conquistadores and colonists of long ago.

The Pueblos are, moreover, a very likable and human people, intelligent and kind-hearted. Some individuals among them are able to appreciate the student's attitude as to the desirability of making a record of the Indian life for use in the remote future when not only they but the white man also shall have materially changed and advanced.



Ruins of a Cliff-dwelling Group, Rito de los Frijoles, New Mexico

ART AND ARCHAEOLOGY

Those who have seen much of the Pueblo Indians, even under trying circumstances, have profound respect for their patient and kind dispositions, the natural instinct of hospitality everywhere present, and for their general attitude. If they are reluctant to speak about certain customs, we can but feel kindly toward them for their very reticence, for it is this trait which has enabled them to preserve their customs against influences which deliberately attempt to undermine them.

The old villages, situated beside streams or perched on mesa-tops, show as blotches of warm brown against the snowy fields of winter and bask in the bright sunshine of the summer days. Such a scene means home and homeland to the inhabitants. Each indweller knows every other, and all his relationship, ancestry, and connections; is familiar with all the places inside the village and round about from sacred shrines to goat corrals; and every happening, small or great, needs no newspaper for prompt circulation. Each village possesses almost unlimited charm for the artist, photographer, ethnologist, and those who merely like to become acquainted with the Indian.

Still more romantic is the fact that the Pueblo Indians are the lineal descendants of the ancient cliff-dwellers. Some of the ancestors of the Pueblos inhabited the cliffs so few generations ago that the modern survivors possess definite traditions as to the cliff-dwellings, know their geographical names and what clans inhabited them. Traditions corroborate the conclusions of ethnologists and archaeologists that the dwellers in caves or cliff-houses were Pueblo Indians who were forced to take up this mode of life at various times for defense against Apache, Navaho, Comanche, and other Indian neighbors.

In fact, the Pueblo country can be said to have been inhabited simultaneously by these two classes of Indians of variant culture. The nomads moved around and between the Pueblos, never losing a good chance to attack their more sedentary and agricultural neighbors or to steal their stored-up food products. The Pueblos were certainly a peace-loving people, although probably in former times more warlike than some writers have supposed. The nomadic Indians harassed them constantly, ambushing individuals when they had opportunity and stealing livestock during the period since the latter has been introduced. The Pueblos, on the other hand, cherished a bitter enmity and desire for revenge, and this state of things would doubtless have continued indefinitely if it had not been interrupted by the settlement of the country during the last century. Although the early Spaniards aided the Pueblos against their Indian enemies, the Pueblos have always felt toward the Spaniards as they felt toward the nomads, and even at the present day, although outwardly friendly to the "Mexicans" who live everywhere on farms or in hamlets near most of the Pueblo villages, the Indians really hold them in contempt.

There is every reason to believe that the cliff-dwellings were inhabited at various times by various groups of Pueblo Indians for various purposes of defense, just as these dwellings differ widely in manner of construction. It appears, moreover, that most or all of the Pueblo Indians had abandoned the cliffs at the time of the coming of the Spaniards. Some of the cliff habitations may have been deserted gradually, but the old Pueblo custom of moving a settlement was for the entire population to transfer themselves and

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their belongings suddenly to a new site. Traditions tell of the successive moving of some of the villages from one site to another seven or more times.

The history of the Pueblos in the cliff-dwelling period will some day be clearly brought to light by a careful study of the archaeological remains of the region. Thanks to the dryness of the climate and the richness of the material culture of the Pueblos, and also to the fact that the dead were buried and not burned, the archaeology of the area is satisfactory and is greatly illumined by the study of the surviving Indians.

The history of the Pueblos is better known than their ethnology. The first European known with certainty to have visited the Pueblos was Fray Marcos de Niza, who, accompanied only by a negro, reached a pueblo of the Zuñis in 1539 and succeeded in returning, without mishap, to the south. Enthusiastic over the report of the probable existence of riches, the Viceroy of Mexico ordered Coronado to make an expedition to the Pueblo country in the following year. This expedition consisted of some seventy-five armed horsemen and they visited a number of the Pueblos, even penetrating to the Province of Quivira which lay on the plains to the northeast, and returned to Mexico in 1542. Later, several other Spanish explorers traversed the country, but it was not until 1598 that a portion of the region was colonized by Spaniards and Mexican Indians under Juan de Oñate. In 1680 the Pueblo Indians revolted, killed some four hundred of the settlers and missionaries, and forced the rest to flee from the region. They retreated in a body down the Río Grande as far as El Paso, and for twelve years the Pueblos were independent of their conquerors. In 1692, Diego de Vargas reconquered the provinces and initi-

ated conditions which closely resemble those that obtain at the present day.

All the tribes which bordered on the Pueblos were familiar with agriculture and practiced it to a limited extent, but it was only the Pimas and other tribes that lived to the south which were agricultural in the same sense that the Pueblos were. In pre-European times the Pueblos possessed corn and beans of a number of varieties, calabashes, cotton, and certain other cultivated plants, and employed a highly developed system of irrigation. The digging of the ditches and work in the fields was communal, and a large part of the Pueblo religion consists of prayers and ceremonies for the purpose of securing abundant harvests. The diet was supplemented by various wild seeds, roots, and greens, and game of considerable variety, and the ways of cooking the food, especially the corn products, are numerous and interesting. So also are the names of plants, and parts of the plants, which oftentimes are very curious. At the present time the daily diet of many of the Pueblo Indians is as monotonous as that of their Mexican neighbors, the same tortillas, frijoles, and black coffee being always present. In addition to the plants which they anciently cultivated, the Pueblos now have all the plants that the Mexicans have and hesitate at eating nothing which the Mexicans or Americans eat, even using introduced food products in their most sacred Indian ceremonies; but these foods must at first have been accepted—as was the case with other tribes—only after a struggle.

In ancient times the only domesticated mammal of the Pueblos was the dog, which is said to have varied considerably in size and color and must have been as numerous and ferocious to the stranger as at the present day.

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Ruins of Balcony House, partially restored, Mesa Verde National Park, Colorado

Domesticated wild turkeys were also allowed to run loose about the villages, and eagles, macaws, and other birds were kept in cages for use in connection with ceremonies. The Pueblos now have all the domestic animals of the Mexicans and keep and work them much as the Mexicans do.

Large volumes can be written on Pueblo pottery, ancient and modern. The art is almost dead at some of the villages, but at others is still flourishing to a surprising extent, and the surviving Indians are still able to interpret the meaning of many of the modern and some of the prehistoric designs. Blanket weaving is practically a lost art at the eastern pueblos, but all the Pueblos in ancient times made cotton blankets and other woven articles of as

good workmanship as those of the early Navaho; in fact, it seems plausible that the Navaho adopted the art of blanket weaving from the Pueblos at an early date. As already said, the material culture of the Pueblo Indian is unusually rich and varied.

It is much easier to write of the sociology and religion of one Pueblo or of one group of Pueblos than of the Pueblos as a whole. One finds everywhere a highly organized clan system which is interwoven intricately with the religious organization. Religious fraternities are numerous, and their medicine practices and ceremonies are kept secret not only from Mexicans and Americans but also from the Indians of the same village who are not members. Although women belong to some of the fraterni-

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ties, many of the women of the village know very little about religious matters, but have the idea that a full knowledge of these things is possessed only by certain men. Ceremonies of various kinds are almost constantly going on, and each village has also its "fiestas grandes," or great festivals, which are attended by Indians from other villages. The chief priest or priests of a village are designated by the Spanish term *cacique* and spend much of their time in prayer and fasting for the good of the people. There are religious ceremonies performed at birth, puberty, marriage, and death of the individual, all of them highly symbolic and of deep meaning to the people. The use of sacred meal, fetishes, feathered sticks, certain dancing regalia, and of religious chambers known as kivas, is largely peculiar to the Pueblo culture.

A comprehension of the cosmographi-

*School of American Archaeology
Santa Fe*

cal ideas of the Pueblo Indian shows that they were very different from our own. It is believed that there were other worlds above and below this and that the first people lived in the lowest world, whence they found their way up as through the various stories of a house into this living place which the Sun Lord lights. The spirits of the dead are believed to go to a ceremonial chamber known among some of the tribes as Wáyima, where they dance. The unwritten mythological literature of the Pueblos is large in quantity.

Voluminous records of the Pueblo Indians will be of great scientific value, but, however carefully they may be written or studied, the impression received from reading them will not be the same as that gained by the Indian himself, who sees the life of his people from childhood up with Indian eyes and understands it with an Indian mind.

A MAYA MONOLITH: THE FIRE-PRIESTESS

How calm her eyelids, and how pure her lips,
Parted in benediction that reveals
A sovereignty that springs from knowledge deep,
Not knowledge that all men proclaim her power,
Her crown, her scepter, shoes, do not divine,
But the soft breath that streams unseen from her,
This, this it was that urged her toward the Sun,
With this her chant invoked, her mouth proclaimed,
By this her message triumphs over stone
Through this her body bore the burning grace
Of stellar wisdom that informs her face.

BEATRICE IRWIN

THE EVOLUTION OF THE BIRD IN DECORATIVE ART

KENNETH M. CHAPMAN

OF all animate forms employed as decorative motives in primitive art, the bird has had the most widespread use. It has been a most important symbol in aboriginal American art, and, particularly within the Pueblo area, its development furnishes a most interesting chapter in the life-history of decorative designs. Through centuries of use the symbols of many communities have undergone such modification that their origin and intent could not be determined were it not for the accumulation of material in which their evolution manifests itself.

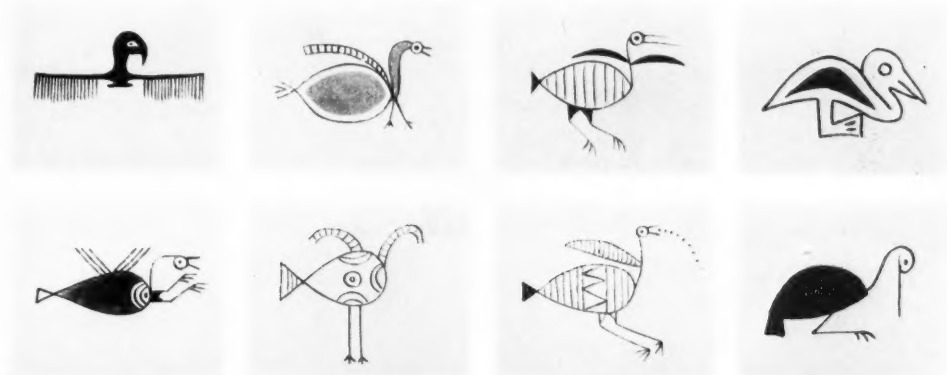
For the purpose of showing the most potent factors that have entered into the evolution of some of these symbols, a comparative study has been made of the bird as used in the decorative art of various peoples. The results are embodied in the various figures shown on pages 307-309. In the lack of color, the pleasing variety of many of the orig-

inals is lost in these minute reproductions, but even as mere silhouettes they present a remarkable variety of form. In examining the entire collection it is found that realism seldom survives the conventional treatment undergone by a life motive when employed in



1. South Africa
2. Cyprus

3. Mexico
4. Peru



1. Chaldea
2. Cyprus

3. Cyprus
4. Cyprus

5. Cyprus
6. Cyprus

7. Peru
8. Peru

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1. Peru
2. Mexico



3. Egypt
4. Caucasus



5. Caucasus
6. Caucasus



7. Arizona
8. Peru



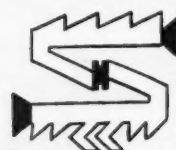
1. Caucasus
2. Peru



3. Caucasus
4. Egypt



5. Ceylon
6. Peru



7. Persia
8. Peru



1. New Mexico
2. Arizona



3. Argentina
4. Mexico



5. Pacific Islands
6. Cyprus



7. Russia
8. Ireland

ART AND ARCHAEOLOGY

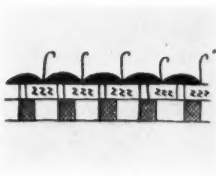
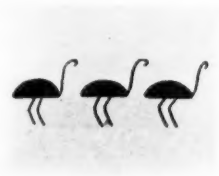
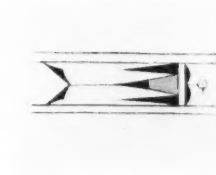
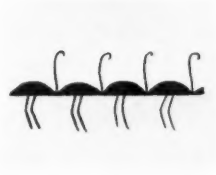


1. Peru
2. Mexico

3. Argentina
4. Argentina

5. Argentina
6. Argentina

7. Argentina
8. Argentina



1. Egypt
2. Egypt

3. Egypt
4. Egypt

1. New Mexico
2. Mexico

3. Arizona
4. Egypt

the decoration of textiles and ceramics. In the first four figures on page 307 the ostrich, swan, owl, and parrot are recognizable in spite of considerable decorative treatment; but as repetition proceeds and certain conventional modes of drawing appear, the genera can no longer be determined. This is well illustrated in the group following, in which five figures from the pottery decoration of Mediterranean cultures show a basic similarity of construction.

But the most potent factor in the conventionalization of life forms is the technique of weaving. Truth of form



1. Pacific Islands
2. Egypt

3. Arizona
4. Alaska

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and freedom of action are restricted through the geometric construction imposed by this art, as is shown in the next group (p. 308). Of these, the first, a parrot, is alone recognizable, as much by its color as by its form. This influence is further felt in the decoration of painted pottery, in which many motives are adopted from basketry or textile designs and retain their angular character through constant repetition, in spite of the great freedom offered by the new medium. The next group (p. 308) contains a few still more complicated by the addition of symbolism.

This modification of realistic forms by the use of symbolism is better illustrated in the first four figures of the lower group, while the other four show what grotesque forms may be produced by an elaboration of detail. In one of these, from Cyprus, the artist, not content with filling the spaces with a delicate tracery of fine lines, has added at least ten toes to each foot.

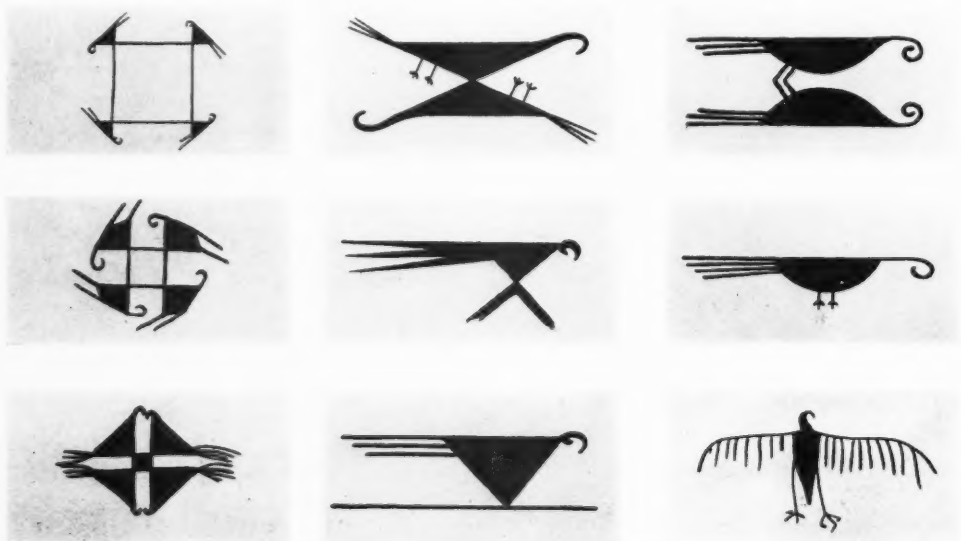
An opposite tendency, that of simpli-

fication, leads to a variety of forms such as those in the first group on page 309.

Following these we find the ostrich, much used in the pottery decoration of primitive Egypt, developing by rhythmic repetition into a continuous band, and forming a more complex pattern by amalgamation with other decorative motives.

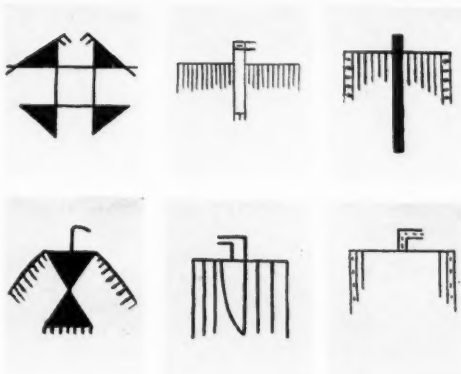
Still other modifications of form are due to various spaces which the figures are designed to fill, as shown in the four adjoining figures. Finally, in the decorative art of various peoples, certain portions of the bird figure are retained as independent motives. Examples of this use of the head, wings, and tail-feathers are given on page 309, while in the fourth figure, from Alaska, bird tracks are interpreted as a symbol of the Raven Clan.

All these forces have played their part in the evolution of aboriginal American art, and many of them are clearly traceable in the development of the bird symbols used in the pottery



Bird Symbols from Pueblo Black-and-white Ware

ART AND ARCHAEOLOGY



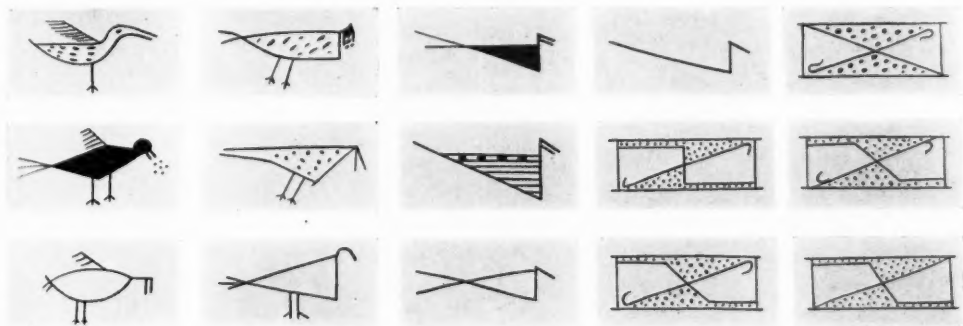
Bird Symbols from Biscuit Ware

decoration of the Pueblo area, from the earliest pre-Spanish type, through intermediate forms, to the ware of the Pueblo Indians of today. A large collection of these bird figures appears on pages 310-316. The first group of nine figures is from the archaic black-and-white ware of Colorado, Utah, New Mexico, and Arizona, the earliest type of decorated pottery found in the Southwest. The triangular body predominates; the wings and feet are usually omitted, while the head is represented by a mere crook.

In some sub-areas, at least, the black-and-white ware had been superseded in pre-Spanish times by later types of pottery. Two of these subsequent types

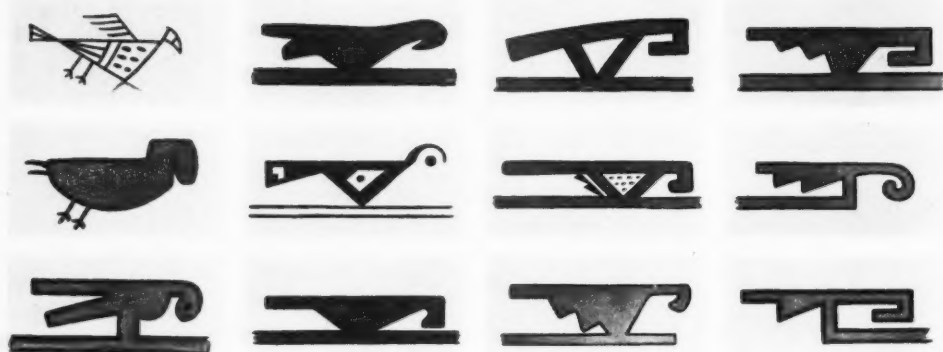
which have yielded an abundance of material for a comparative study of the bird motive are the biscuit ware and the glazed ware from the Pajarito Plateau of New Mexico. In the former we find a survival of the quadruple bird symbol of the old black-and-white ware, as well as several spread-eagle views of unusual form (p. 311). A great variation in treatment is shown in the following examples of lateral views. These, arranged in vertical sequence, consist of two fairly realistic forms, followed by several which by angular treatment and simplification are reduced to a mere zig-zag line. The dotted surface of several is to be interpreted as a conventional representation of feathers, a feature which survives in the decorative art of the Pueblo Indians. These dots aid in the identification of the last five figures as variants of the double-bird motive noted in the black-and-white ware. Here the backs of the birds form a part of the rectangular panels in which they are placed. In the fourth example the crooked heads evidently had been omitted and were afterward attached near the ends of the oblique line. In the last they are entirely wanting, though the dotted treatment of the bodies survives.

But the greatest range of treatment is found in the bird symbols from the glazed ware, so called because of the



Bird Symbols from Biscuit Ware

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Bird Symbols from Glazed Ware

decorative use of lines and filled spaces of a black lustrous glaze. A collection of more than seventy of these figures (pp. 312-314) shows a sudden transition from the realistic to forms which bear no resemblance to birds. However, two distinct types of glazed ware are now recognized in the Rio Grande area, the Frijolito and the Pajaritan, and this transition is found only in a few figures from the former shown at the beginning of the first group on this page. The sequence in this and the following groups is carried through four vertical rows of three drawings each. Three of these Frijolito figures are somewhat realistic in form, while six show by various stages the influence of angular treatment. In seven, beginning with the second row, the triangular body is attached directly to an extended border band, part of which is shown in the drawings. The dot under the curved

beak of one of these birds is used similarly in three other figures from Frijolito ware in the following groups.

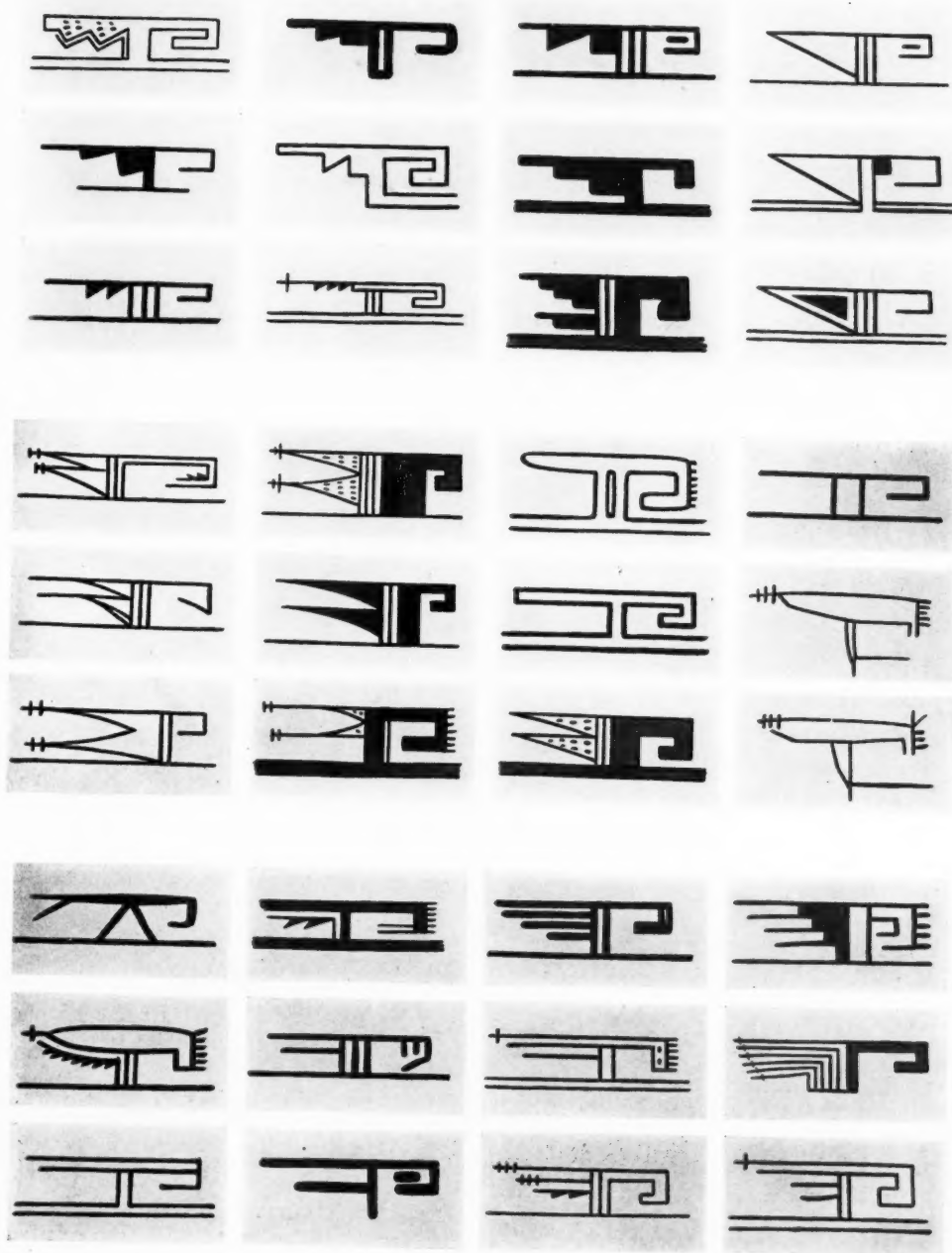
With these exceptions the collection is from the Pajaritan type of glazed ware. The first figure in the group, with triangular body and dotted surface much like some from the biscuit ware (p. 311), is from a double-bird design placed in the bottom of a food bowl and is entirely unlike any of the typical Pajaritan forms in the first group. These highly conventionalized forms are placed usually within the panels of a decorative band, as shown on this page. The strong impress of textile design is apparent, while elaboration, simplification, the addition of symbolism, and the modification of form by surrounding spaces appear in many examples. The rectangular form of crooked head predominates. The greatest variation is found in that portion of each figure which corresponds with the tail in the more realistic bird; this is classified as stepped, serrate, triangular, or linear, and is sometimes double or multiple in form.

At the end of the series a few figures are shown in which the crooks are eliminated and replaced by various



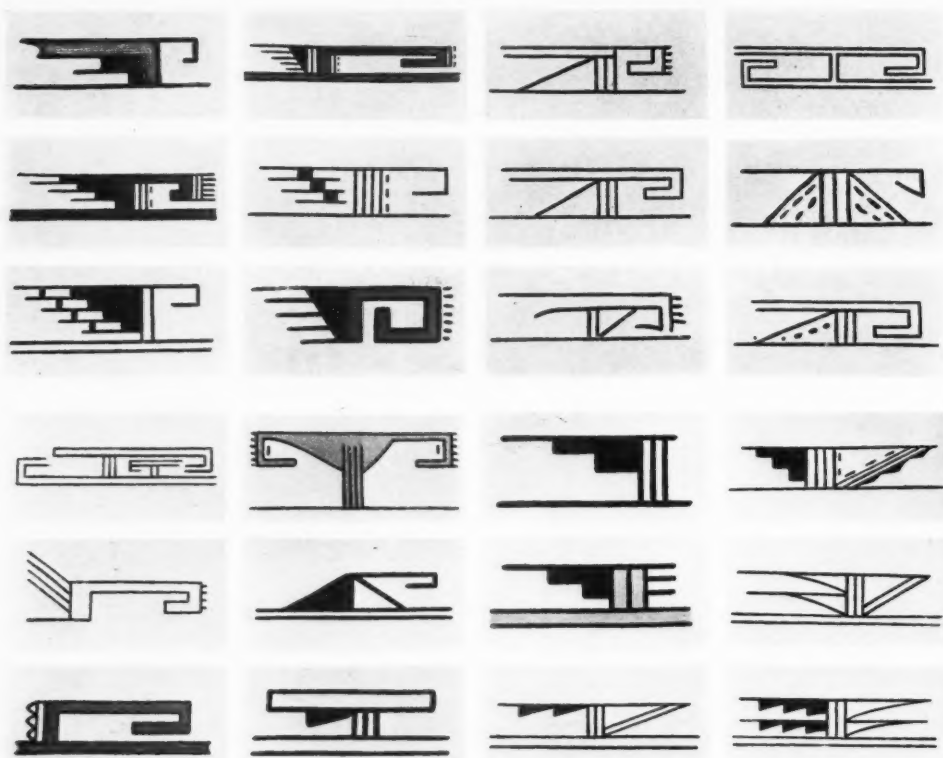
Typical Decoration of Glazed Ware Bowl

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Bird Symbols from Glazed Ware

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Bird Symbols from Glazed Ware

forms of the stepped, serrate, or triangular appendage. In the absence of any definite chronological sequence in the individual specimens of ware from which these designs are taken, the progress of this evolution is only conjectural. It may be that not only their decorative treatment but also their basic form was influenced by textile ornament, and that, through centuries of use, new figures were evolved which were gratifying to the decorative sense and which bore all the symbolic meaning of the realistic bird forms which they supplanted.

With the abandonment of the Pajarito Plateau before the Spanish inva-

sion of 1540, the making of pottery with glazed decoration had not entirely ceased; for recent archaeological investigation has shown that the art had been developed in some adjacent communities, and here, with the use of a similar bird symbol, it survived possibly until the great Pueblo rebellion of 1680. A span of nearly two hundred years lies between this and the earliest date that can be assigned definitely to the oldest known specimens of decorated ware from the nearby pueblos of the Rio Grande drainage in which the most direct survival of this bird symbolism might be sought. The manufacture of pottery is still an important in-

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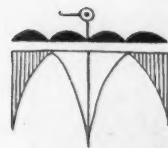
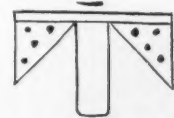
San Ildefonso

Cochiti



Santo Domingo

Santo Domingo



Zuñi

Zuñi

ART AND ARCHAEOLOGY

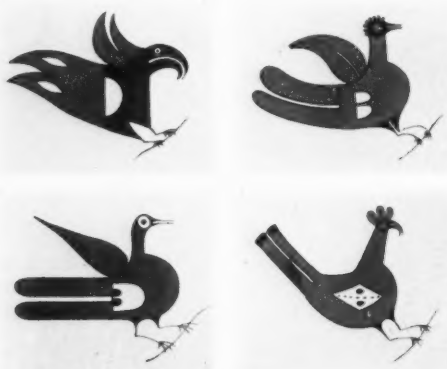


Hopi

dustury in more than half of the twenty-five Pueblo villages of New Mexico and Arizona. Seven make frequent use of the bird symbol in its decoration. Examples from each are shown on pages 315-316. Unlike the series from various pre-Spanish types of ware, most of these show a close adherence to realism. This tendency can hardly be due to Spanish influence, for the bird figures of each Pueblo are distinct in either form, color, or symbolic adornment. The designs from the two Keres pueblos of Cochiti and Santo Domingo, only seven miles apart, bear the closest resemblance, but even here some minor differences are apparent.

The decorative art of the entire Pueblo area, as revealed by this study of the bird symbol, must have freed itself at a very early date from the restrictions of the widely used archaic black-and-white ware and that of later localized types, for even in the oldest known specimens the characteristic decorative treatment of each pueblo is clearly shown. This trend toward the realistic and the development of localized styles of decoration cannot be satisfactorily studied without archaeological research in those Pueblo sites entirely or partly abandoned since the art of glazing was lost. Such research is now in progress, and it is hoped that it will ultimately establish an unbroken sequence in the development of the ceramics of this area.

When sufficient material has been recovered for a satisfactory study of the origin of Pueblo design, the development of the bird motive will be one of the most interesting features of its analysis. For above all other life motives it reveals in every stage of its development the fanciful impulse of the individual artist in counterplay with the conservatism of his race.



Acoma

*School of American Archaeology
Santa Fe, New Mexico*

THE SCHOOL OF AMERICAN ARCHAEOLOGY

EDGAR L. HEWETT

TO those who have watched the unfolding of the aims of the Archaeological Institute of America since its initial meetings in 1879, the following presentation of the work already accomplished by the School of American Archaeology cannot fail to give sincere pleasure. The present status of the School, as is shown, has been made possible by help received from the State of New Mexico, the city of San Diego, California, and contributions given by large-hearted, generous men.

The report opens a vista of the task that lies before the School, which, speaking literally, is no less than unearthing the past history of the continent. It is a task that is fraught with difficulties and for its accomplishment will require many years of unremitting labor on the part of scholars who have been trained in the various branches of anthropological research.

Recalling the work of Lewis H. Morgan, John W. Powell, Frederic W. Putnam, and Daniel G. Brinton, the founders of the study of anthropology in America, leads to the hope that their labors may bear increasing fruit in the future. To serve that end, an endowment fund for the School of American Archaeology would assure a stable income, and make possible the permanent assistance of scholars toward enabling it to do its share in the task of recruiting America's part in the long history of human achievement.—ALICE C. FLETCHER, *Chairman Emeritus of the Managing Committee of the School*.

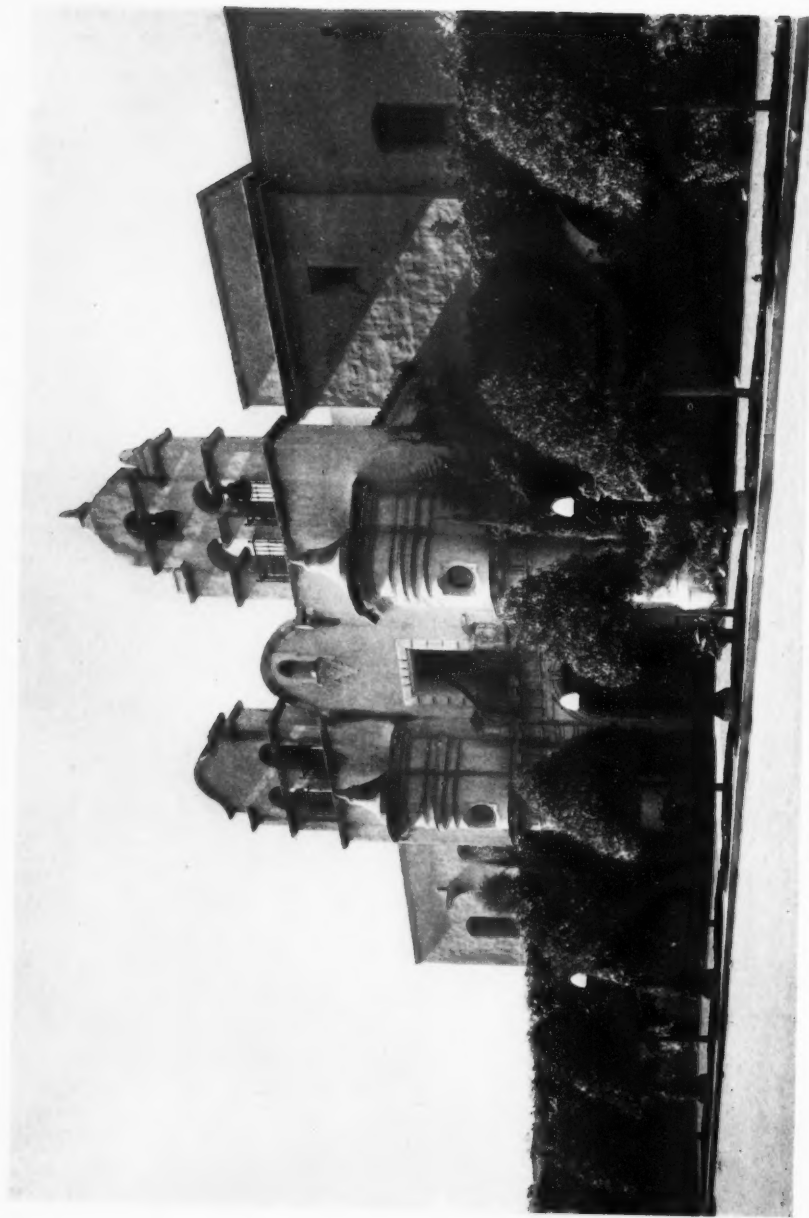
THE School of American Archaeology is completing the first phase of its plans made nearly ten years ago—that of securing foundations and equipment and thoroughly testing its initial ideals. It has been mainly a creative work. There were no precedents to follow, but there were some traditions to overthrow. Its establishment was authorized by the Archaeological Institute of America in 1907. By arrangement with the State of New Mexico in 1909 it was located in the historic Palace of the Governors at Santa Fe.

In seeking a permanent situation for the school it was natural that the minds of its founders should turn to Santa Fe, situated as it is in the heart of the great Southwestern field, the gateway to California and Mexico, and offering exceptional climatic advantages. Moreover,

the use of the ancient Palacio Real, ideal in every respect for the seat of such an institution, was tendered to the Institute, and later a modest subsidy for maintaining museum and research work was offered by the State.

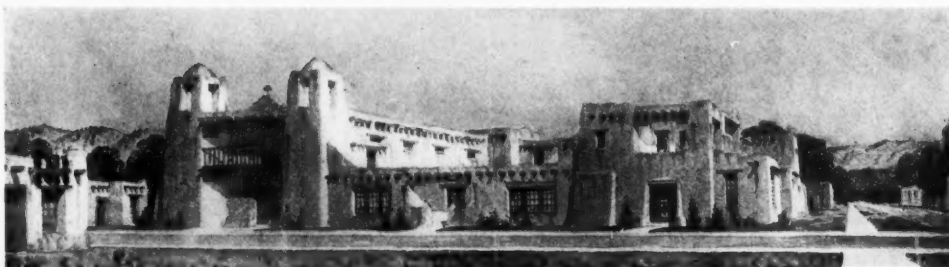
Other attractive locations were urged and by some favored. Among them were Denver, Colorado Springs, Los Angeles, and Mexico City. The last is undeniably favorable from purely archaeological considerations, but it was the belief of the majority that only upon the soil of the United States would stability and permanence be assured. It was a clear case of coming events casting shadows before. The decision was in favor of Santa Fe.

Credit for presenting the advantages of Santa Fe for the location, and convincing the legislature of New Mexico



The Indian Arts Building, San Diego Museum, California

ART AND ARCHAEOLOGY



The new Museum of Art being erected on a site adjacent to the Palace, Santa Fe. The south façade

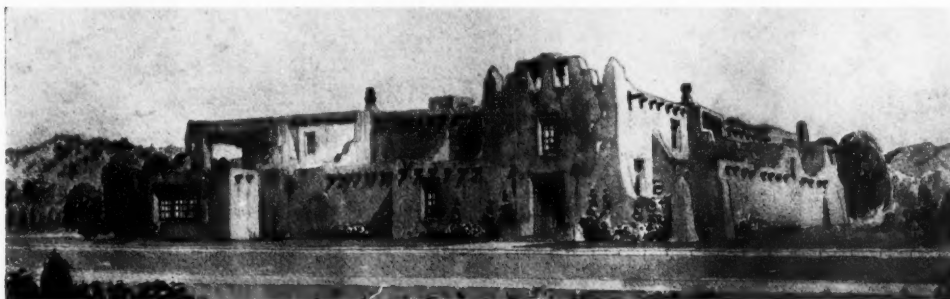
of the desirability of granting the Palace and state aid, is due the Archaeological Society of New Mexico. Small in numbers at that time, but active and far-seeing, this organization secured the location of the school, has grown to a nation-wide membership exceeding four hundred, and out of it has developed the Santa Fe Society of the Institute with a membership of seventy-seven.

When transferred to the School, the Palace building was sadly dilapidated, and it was necessary to rescue it from the neglect of many years and put it in order. Its original construction was fortunately such as to defy all destructive agencies save the disfigurements inflicted by successive generations in the way of modern "improvements." These were completely eliminated and the original simple style revealed. Means for the restoration of the Palace were

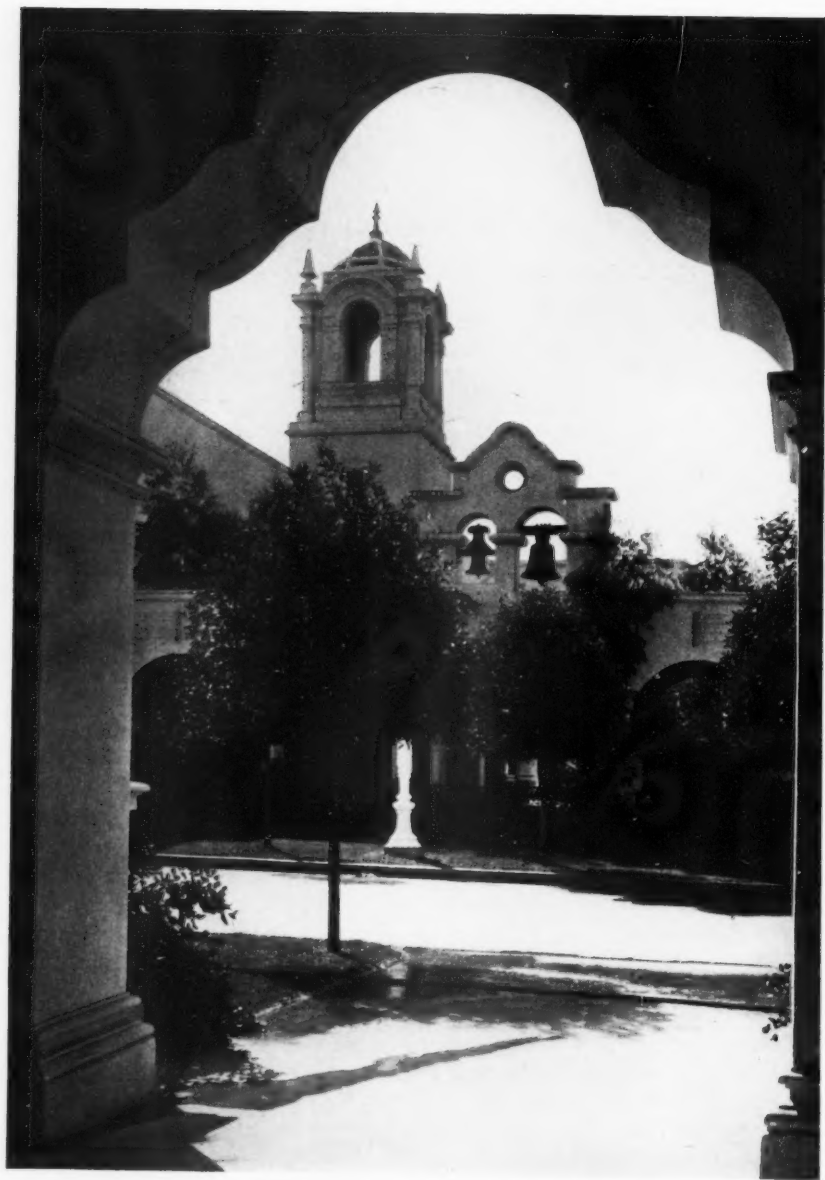
derived in part from state appropriations and partly from private sources.

The record of those first steps would not be complete without referring to the assistance given by the women's organizations of Santa Fe, which have made the welfare of the School one of their first interests. These bodies, especially the Women's Museum Board, officially representative of all women of the city; the Woman's Board of Trade; and the Santa Fe Women's Club, wrought with purpose and spirit rarely paralleled. Their achievements are a lasting testimonial to the efficiency of women in public work, and not the least of these is what they have done for this institution.

So, by united efforts of the Institute, of friends of the School at large, of the people of Santa Fe and the State of New Mexico, the Palace has been put



The east façade of the new Museum of Art



Tower and Belfry, Indian Arts Building, San Diego, California

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The Central Gate, Science of Man Building, San Diego, California

in repair, made the headquarters of the School and the seat of a museum that is, in many respects, unique.

Recently, through the munificence of Frank Springer, Esq., and a group of his friends, the sum of \$30,000 has been raised to make available an equal amount voted by the State of New Mexico, and a valuable site adjacent to the Palace of the Governors, donated by the people of Santa Fe for the construction of a new art museum, which, in its style, will perpetuate all that is fine in the early ecclesiastical architecture of New Mexico, as the Palace does for the civil or governmental. The new building, contents, and site, together with the Palace and its equipment,

valued at \$350,000, are granted to the School of American Archaeology for its perpetual use. This constitutes the establishment that has been developed in Santa Fe.

The invitation extended to the School in 1911 by the president of the Panama-California Exposition at San Diego to establish and conduct a department of archaeology and ethnology, not for the year 1915 only, but something "that would stand as a permanent contribution to the world's progress," providing a budget of \$100,000 for expeditions, acquisition, and installation of material, and assigning therefor the group of fireproof buildings, marked the beginning of an important extension of the

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The Prado Gate, San Diego Museum

work of the School. The proposed arrangement was entered into and carried out on both sides.

As a result the School was able to promote expeditions in many parts of the world. Final publication of the scientific work done will require years and fill several volumes. The amount of material obtained was such that an important museum of anthropology, archaeology, and art has been created in one of the most ideal locations in the world, equipped with excellent buildings, exhibition halls, cases, laboratories, libraries, and offices. It has also added a new department to the work of the School, the Anthropological Station.

The entire equipment of the School may be conservatively valued at half a million dollars, against which there is no indebtedness. To this must be added the permanent appropriation of \$10,000 a year (the income on \$250,000 at four per cent) by the State of New Mexico for the maintenance of the local establishment. It is expected that the branch at San Diego will be equally supported. This is the contribution of a few people devoted to the advancement of science and art in two western communities that are as yet comparatively undeveloped in population and wealth.

It is gratifying to be able to announce this during the decennial year of the

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foundation of the School and the organization of the managing committee. During the five years prior to this decade, the Institute, for its work in American archaeology, maintained only a fellowship with an annual stipend of \$600, before which nothing was expended in the American field for many years. The present organization has in less than ten years established the School of American Archaeology as a forceful and growing institution and has equipped it with buildings, museums, libraries, and laboratories adequate for the research work that it should pursue, at the same time carrying on a fair amount of field work and providing practical training for men and women who are now making important contributions in ethnology, archaeology, and art.

The consummation of these plans enables it to go forward with great confidence. It is next necessary to obtain a general endowment fund that will enable it to maintain fellowships, laboratories, and studios, and support research and publication. This will require an income of \$50,000 a year. The large amount of museum work that has developed has given the School a great place in scientific education. Through this agency it serves a large constituency. Its purpose "to provide opportunities for field work and training to students of archaeology and ethnology" is steadily maintained. Since 1907 it has never been without as many scientific students engaged in preparation for serious work through its activities as the demands of the field seemed to justify.

Probably nothing is of greater importance to the Institute than excavation. For many years, so far as the Institute was concerned, the spade was out of commission in the home field.

Now no year passes without substantial field work. The excavations and ethnological work in Guatemala, the Southwest, and California, have continued over a considerable term of years and will go forward steadily. It is now possible to announce the consummation of an arrangement for a large archaeological enterprise which should be among the most fruitful of all those in which the Archaeological Institute has had a part.

The Smithsonian Institution, the Royal Ontario Museum of Toronto, Canada, and the School of American Archaeology, have planned to undertake jointly the systematic and definitive study of the ancient ruins of Chaco Canyon, New Mexico, and continue the same for a number of years, the collections obtained to be divided equally and deposited for preservation in the museums of the three coöperating institutions. The work will be under the direction of a commission consisting of William H. Holmes, of the United States National Museum; F. W. Hodge, of the Bureau of American Ethnology; C. T. Currelly, of the Royal Ontario Museum of Toronto; and Edgar L. Hewett, of the School of American Archaeology. This commission will have its chairman and disbursing officer, direct all expenditures, engage employes, and have full charge of the scientific work of the expeditions. Preliminary work necessary to satisfy the requirements of the Government concession will be done during the year 1916, and by the following year the excavations will be in full operation.

The Chaco Canyon ruins constitute the most important and best-preserved group of prehistoric towns in the United States. Probably no ancient remains in northern America afford a field of higher interest to the archaeologist than these

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remarkable ruins that have lain partially buried for centuries in the sands of the Navaho desert. The region embraces no fewer than twelve towns of first importance, and numerous smaller, though possibly no less important, outlying ruin-groups. In places, broken stone walls still stand to a height of fifty feet, with fragments of fifth-story construction still in place.

The collaboration of the Smithsonian Institution, the Royal Ontario Museum, and the Institute's School of American Archaeology in this enterprise insures a combination of scientific and pecuniary forces commensurate with the importance of the undertaking. No doubt as the work progresses it will be found desirable to increase the expenditure now provided for.

Something more may now be said of Santa Fe, the headquarters of the school, and of San Diego, where large interests have developed.

La Villa Real de Santa Fe de San Francisco (The Royal City of the Holy Faith of St. Francis)! The name alone would invite the establishment here of a school of archaeology and art. It suggests Spain and Italy, and mediæval fervor. It connotes opportunity to dwell among things that live, that are too vital to perish utterly, in spite of time, and war, and pestilence, and progress. It is the Damascus of the New World.

Of old, long trails converged at Santa Fe from across eastern, southern, and western wastes, in comparison with which those that led to Damascus in Syria were easy journeys. As with its far-famed prototype, diverse peoples came and mingled and made it. It was all the same to Damascus whether it was Hebrew or Assyrian or Persian or Roman or Turk—it was Damascus still. So Santa Fe could be Indian or Spanish, or Moorish or Mexican or American. It

has the blood, the monuments, the spirit of them all, and respects them all. There are portions of it in which one can forget all the centuries from the seventeenth on. Entire *barrios* exist almost unchanged in physical appearance: narrow, crooked streets, adobe walls, acequias, cemeteries, chapels, houses, plaza, and even the Palacio Real (sole building in the United States that can rightly be called a royal palace), remain in substantial form.

From Fort Marcy acropolis, one looks down upon three cultures: Indian, Spanish, American. The first, spanning indefinite centuries; the second and most conspicuous, three hundred years old, so perfectly adapted as to seem indigenous; the last here only seventy years and looking decidedly nondescript. One thinks of the Eternal City and of looking down from the Capitoline Hill upon the work of the aborigines, kings, emperors, popes—the greatest vista of human history that is anywhere visible to one sweep of the eye. And in truth, there is no reason why the Indians of the towns on the site of Santa Fe should not have been living their simple lives in the same days that the aboriginal Latins were basking in the sun of the Seven Hills, baking pottery by precisely the same methods as the Indians, and, in the same way, folding up the bodies of their dead for burial along the Via Sacra.

The Palace was built upon a massive pile of Pueblo ruins. When it was dismantled for repair, huge masses of the ancient, puddled walls (brick construction was not used by the Indians in pre-Spanish times) were laid bare. Indian artifacts and skeletal remains were found in excavating for the heating plant back of the Palace at a depth of ten feet, and the same occurred on the eastern side of the plaza and north to the bluffs that

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overlook the city. The excavations for the basement of the new art museum have disclosed a definite archaeological stratification. That Indian towns covered the hills and valley of Santa Fe during the centuries prior to the coming of the Spaniards can no longer be doubted, for both archaeological and traditional evidence is conclusive on this point. It is equally certain that they were deserted at the time of the colonization in 1598, or else they would have been noted in the records of that period.

But the Spanish town, La Villa Real de Santa Fe de San Francisco, founded 1606, remains. Three-fourths of its houses are, in style, seventeenth-century Spanish. Three-fourths of its people are distinctly Spanish in type, and in their homes speak as good Castilian as one hears in Andalusia today. The town of three hundred years ago actually survives, while of its contemporaries, St. Augustine, 1565; Jamestown, 1607; Plymouth, 1620, barely enough remain for landmarks. Santa Fe has always been a far-flung outpost. Events that shook the seats of government to which it was successively tributary—Madrid, Mexico City, and Washington—were but little felt in its far seclusion. Likewise, the rush of nineteenth-century civilization which has left visible mere vestiges of the beginnings of Eastern cities, was so far moderated by the time it reached Santa Fe as to have lost its destructive force. How much of actual early seventeenth-century walls remains, no one could say. More, doubtless, than one would imagine at first thought, for adobe is a durable material. Structures of known date, three hundred years old, are well preserved.

The School group, consisting of the Palace, the new art museum, and the

building just remodeled to serve as the residence of the director, presents one good example of each functional form—civic, ecclesiastic, and domestic, and may perhaps set a standard of architectural fitness for the entire State and be the means of establishing eventually a regional type. In none of its forms is it identical with the more modern "California style," though the common Mexican ancestry of the two is obvious. The two northern streams carried up from Mexico by the priests and colonizers of New Mexico and California early in the seventeenth and late in the eighteenth century, respectively, cannot owe their local variations entirely to environment.

There is something racial about it. Santa Fe, in its early domestic architecture, was decidedly Moorish. It was Andalusian with the strong Moorish cast that was imparted to everything in southern Spain. Its civic architecture had much in common with the Mexican, but the characteristic portal had elements which, rudimentary in the ancestral type, became elaborated into a fixed local style. In domestic architecture the portal was an open vestibule, flanked by rooms. In civic, it was extended into an imposing colonnade sometimes terminating in *torreones*. The ecclesiastic or mission architecture of New Mexico was such a distinct development from the Franciscan of Mexico as to warrant the permanent name "New Mexico Mission" in distinction from the arcaded "California Mission."

When the school was established in Santa Fe, its first task was the reclamation of El Palacio and its restoration to the archaic type. It was first a work of elimination—taking out the modern excrescences, milled casings and mantles, papered walls, cloth ceilings; substituting nothing at all—simply laying bare the ancient *vigas*, restoring the old nat-



The Fine Arts Building, San Diego Museum

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ural lines of doors, windows, and fireplaces.

The earliest plans of the School contemplated the preservation of all ancient landmarks of the Southwest and especially a revival of the early Spanish architecture. The building of the new art museum is an effort to recover and embody in one imperishable example all that was fine in the seventeenth-century missions in New Mexico. There is something in it of old Mexico, something of Spain, something of Italy; but mostly it is of the Rio Grande, and the children of its soil who for ages have been building their habitations and sanctuaries out of the earth from which they were born. For, as they understood it, it was from the earth-mother that the first people of New Mexico came. She cradled them in cave and cliff while waiting on the ages. To them nothing is more sacred than earth and its deific powers. Of no other material could their holiest sanctuaries be made.

The missions of New Mexico antedate those of California by a century and a half. The classic examples, all in ruins, are Pecos, Quaraí, Tabirá, Abó, and Jemez; the first three now owned by the School of Archaeology. Other venerable examples, built only a few years later and still preserved in serviceable condition, are Acoma, Laguna, San Felipe, Isleta, Santo Domingo, Santa Ana, Nambé, Picurís, and Taos. San Miguel at Santa Fe was spoiled by bad "restoration"; Santa Clara has crumbled utterly; San Ildefonso and Cochiti have suffered a worse fate—that of rebuilding in hideous style.

The charm of the city of San Diego has become well known. Mr. Bertram G. Goodhue, architect of the exposition, has written:

"Judged by all ordinary and extraordinary canons of beauty, the regions

that may, because of their climate, foliage, color, and form, be held to be the loveliest, are but few in number—the Riviera, the bays of Naples and Salerno, some of the Greek islands, certain mountain valleys in India, the Vega of Granada, the parallel one of Shiraz—the list is almost exhausted now and the New World is not yet reached. Yet—except for the charm that comes from works of men softened by centuries of use, the glamor given by ages of history, the tender respect always commanded by things that are venerable—in southern California may be found every attraction possessed by those cited—the tenderest of skies, the bluest of seas, mountains of perfect outline, the richest of subtropical foliage, the soft speech and unfailing courtesy of the half-Spanish, half-Indian peasantry—even much in the way of legendary that has wandered slowly northward in the wake of the padres. In the midst of all this beauty lies the city of San Diego, the nearest Pacific port in the United States to the western end of the Panama Canal."

The museum buildings are the California Quadrangle, the Indian Arts, and the Science of Man, herewith shown. As at Santa Fe, here is a group of buildings, embodying in their architecture the history, religion, and art of past centuries, dedicated to the conservation of the memorials of man's progress through the ages.

The division of the museum which seems logically indicated by the beginnings already made and accommodations available are:

1. The Art Gallery in the Fine Arts Building.
2. The Art of Ancient America in the California Building.
3. The Indian Museum in the Indian Arts Building.



Aboriginal Pottery-making in the Patio of the Palace, School of American Archaeology

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4. Anthropology in the Science of Man Building.

The first two buildings mentioned, comprised in the California Quadrangle, are fireproof. The last two are not, but with a modest expenditure for concrete foundations, steel lining of interior, and metal conduits for electric wires, both buildings can be made reasonably safe. With the excellent beginning already provided in the way of both buildings and collections, a noteworthy museum seems assured to the city of San Diego. In order that the important collections, apparatus, and other equipment may be utilized to the fullest extent, the Managing Committee of the school has authorized, and

the San Diego Museum Board has generously provided, quarters for the Anthropological Station, which is intended to be a research branch of the School.

The above is an outline of the activities of the School that have developed during the first ten years of its existence.

The all-important work for the immediate future is that of the financial foundation. It is hoped that in the campaign now being inaugurated for this purpose the managing committee and staff will have the undivided support of the membership of the Institute and the consideration of all who are interested in the advancement of science and art.



Group of Staff and Members of the School of American Archaeology

(Morris, Beauregard, Harrington, Hodge, Hewett, Judd, Miss Woy, Miss Freire-Marreco, Morley, Chapman, Adams, Nusbaum, Goldsmith, Henderson)

*School of American Archaeology
Santa Fe, N.M.*

THE SANTA FE-TAOS ART MOVEMENT

PAUL A. F. WALTER

VIRILE and prophetic is the new note in American art by a group of painters who are making Santa Fe and Taos their chosen field. Among these prophets of an American renaissance—founders of a Santa Fe-Taos school in art—are men whom the world hails as masters, Robert Henri, J. H. Sharp, Julius Rohlshoven, and E. L. Blumenschein, and a score of others almost if not quite as mature and famous, together with men who, in the zeal of their youth, are blazing new paths to reach their high ideals.

A breaking with traditions can be traced to the few pioneers who discovered for the art world the Pueblo of Taos, the quaintest and most picturesque community in all of America. There almost two decades ago, Sauerwein, Louis Aiken, and J. H. Sharp found a country so vivid with color, so vibrant with life, that they had to pitch their compositions in a much higher key in order to bring them in harmony with their environment. As late as 1903, Louis Aiken wrote of this Pueblo world: "It is simply too good to leave. It's the best stuff in America and has scarcely been touched."

Even today it "has scarcely been touched," and as to its being worked out, "it can never be done," quoting Walter Ufer, of Chicago, after three years' work in the Southwest. "It is the variety, the depth and the breadth of it, rooted in æons of time," he continues, "which explain the secret of its infinite charm. The portrait painter, the landscape artist, the limner of character, the genre and historical painter, every school and every temperament,

will here find what the heart desires. Such a world cannot be created in a day, or a year, or even a thousand years. It takes ages."

Joseph Henry Sharp, fresh from his triumphs in Paris, at the beginning of this century established himself in an old Penitente church at Taos and out of it brought canvases that placed him at the head of those who with the brush recorded the lineaments as well as the inner life of the American Indian.

Then came Ernest L. Blumenschein with his wife Mary Shepard Greene, Bert Phillips, Eanger Irving Couse, a member of the National Academy, and W. Herbert Dunton, the "Cowboy Artist," and built themselves studios and threw their hearts into depicting, so that the world might understand, something of the fascinating life round about them. They organized the Society of Taos Artists, which gave its first annual exhibit in the fall of 1915 in the Palace of the Governors at Santa Fe, under the auspices of the School of American Archaeology. It is this Society and this exhibit which are so graphically described by Ernest Clifford Peixotto in the August number of *Scribner's Magazine*.

The establishment of the School of American Archaeology at Santa Fe, nine years ago, as planned and directed by Dr. Edgar L. Hewett, lifted the Santa Fe-Taos art movement from a mere passing phenomenon into the significance of a creative force of lasting value in American art. It was when Frank Springer commissioned Carl Lottave to paint a series of murals for the exhibit rooms of the Museum of Ameri-

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can Archaeology in the historic Palace of the Governors, to illustrate the region of the cliff-dwellers on the Pajarito Plateau, that Santa Fe became an art center.

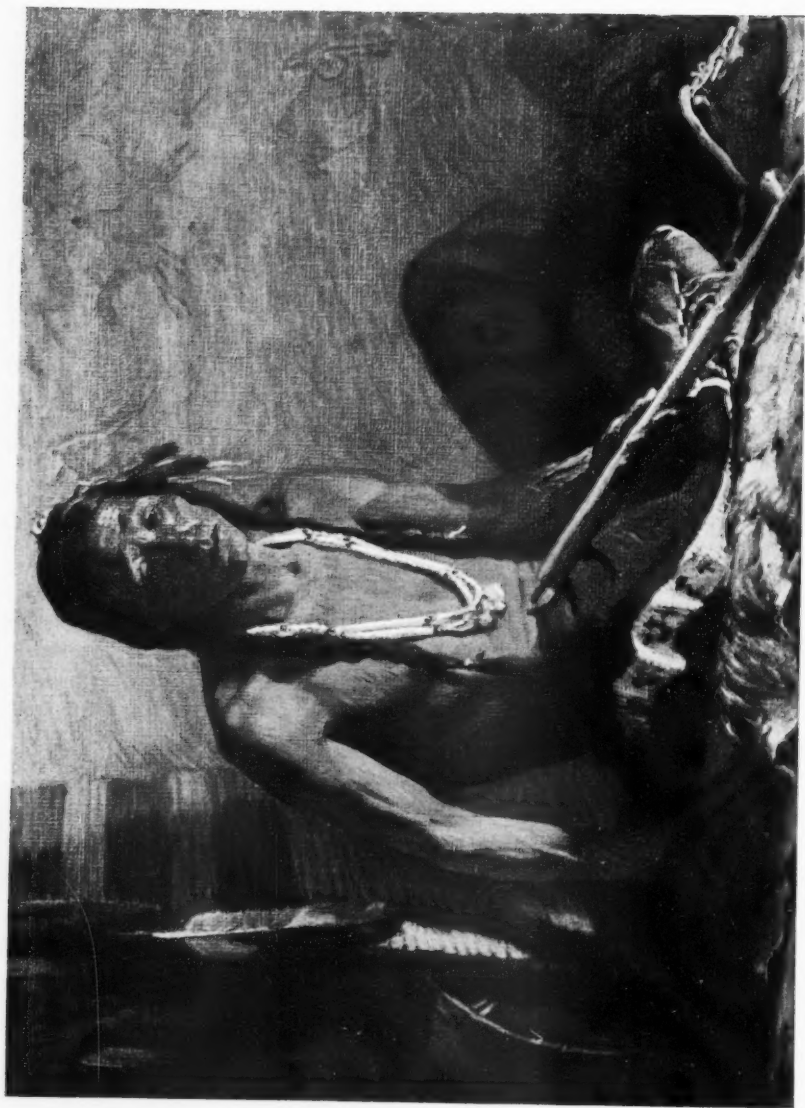
Mr. Springer added to the staff of artists connected with the school, Carlos Vierra, a marine painter who sailed the raging main before he succumbed to the lure of the plains, and whose murals of the Maya cities as displayed last year in the California Building at the San Diego Exposition were the admiration of every visitor; Kenneth M. Chapman, who, like so many members of the Santa Fe-Taos art colony, was an illustrator of books and magazines before he took up palette and brush; Karl Fleischer, an Austro-Hungarian, who, like Lotave, went to new fields from Santa Fe; and the late Donald Beauregard, whom death bore away before he could paint the St. Francis murals he had planned and sketched, and which are now being completed lovingly and reverently in the spirit he had desired, by Messrs. Vierra and Chapman, to be placed in the auditorium of the new museum. Fortunately, Beauregard's paintings are practically together, and, after their two years' exhibit at the San Diego Exposition, will be hung permanently in one of the galleries of the new museum, through the generosity of Mr. Springer.

Within the last three years other artists have come and found Santa Fe, as Robert Henri declared, a field even greater than Taos; a region entirely virgin and amazingly attractive, so crowded with themes and incentives that these newcomers simply marvel at its inexhaustible riches. Among these arrivals was Sheldon Parsons, straight from his studio in New York City, and who has remained here ever since. Then came Gerald Cassidy, brimful of enthusiasm and creative force,

fired with visions such as he threw upon the walls of the Indian Arts building at the San Diego Exposition, giving tens of thousands their first glimpse of the wonders of the cliff-dwelling region adjacent to Santa Fe, and reflected also in the mural paintings he recently finished for the Hotel Grammatan in New York. He has built himself a studio and home at Santa Fe and around it is laying out plats for studios and homes of an artist colony.

The outbreak of the European war brought from Paris Mr. and Mrs. Burt T. Harwood. The former was delighted to discover that the Andalusian and Moorish types of Santa Fe's Spanish population compensated him for his beloved Spain. The latter found right within the city limits, within sight of her home, landscapes that rivaled in tenderness and brightness those of Normandy and Brittany. The Misses Margaret and Elizabeth McCore from Paris soon joined them, and the other day came Lendall Pitts, equally famed as an engraver and painter, also from Paris. From Florence, Italy, arrived Mrs. Winslow Skinner, at first skeptical that Santa Fe and Taos could offer anything to equal in architectural interest what she had left, only to be converted into enthusiasm for the ancient mission churches, the Pueblo community structures, and the Franciscan architecture—crude, primitive, majestic, and withal romantic. From Florence also arrived Mr. and Mrs. Julius Rohls-hoven, who had to give up the Rohls-hoven life classes in Paris and London because of the war, but who are already delighted with this new field.

Chicago, whose art pretensions no longer provoke a sneer or a smile, has sent some of its best artists, who have taken back to the shores of Lake Michigan an enthusiasm for Santa Fe and



"Old War Chief." From the painting by Joseph Henry Sharp

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Taos akin to the burning zeal of the new convert who carries good tidings to those still sitting in darkness. Walter Ufer came three years ago and returns each summer more enthusiastic, producing more notable work each season. Victor Higgins followed close in his footsteps, and some of his Taos pictures have been crowned with medals and prizes and bought by the municipality of Chicago. William Penhallow Henderson is another Chicago artist who has come to Santa Fe to stay and will occupy a studio in the Palace of the Governors, as Cassidy and Parsons have done. Grace Ravlin, whose interpretations upon canvas of the Moorish dances in northern Africa have won her international recognition, found the summer dances at Santo Domingo, Cochiti, and Santa Clara equally fascinating, and is now in Taos after a summer in Santa Fe. Warren Rollins will join the Santa Fe artists this fall and has spoken for a studio at the Palace for the winter.

Harry Berlin is one of the newest arrivals from New York to take a studio within these classic precincts, bringing to them the most modern and revolutionary ideas in art. Latest, and in some respects greatest of all, Robert Henri is here in Santa Fe, while pupils are following him even to this outlying domain. The season has been so fruitful with him, he has produced so prodigiously and so well, that he is loath to go to his New York classes, and is arranging to return to New Mexico next summer with the intention of building a summer home and studio. At present writing he has one of the studios at the School of American Archaeology.

Others have come to spy out the land, to surrender to its allurements, and to sketch and paint to their heart's content.

These artists joined in the second annual exhibit of the Santa Fe Art Colony in August, which preceded the second annual Taos display given in September this year. Thirty of the best pictures produced in Santa Fe this summer were hung and viewed by thousands. Most of them will be seen in Eastern exhibits during the winter and spring.

The last year eighteen art exhibits have been held, one of them by a notable group of English artists, who will exhibit again this coming January, at the School of American Archaeology, but all of them by men and women of more than local fame.

Still, this is but the beginning. The new museum, now under construction, will have perfectly lighted art galleries and exhibit rooms. In some ways it will be unique, as well as the most attractive, and most American of American art galleries.

Already provision has been made through the generosity of Mr. Springer for the permanent display of the Beaugard paintings. Fine canvases are gifts from artists, like Robert Henri, J. H. Sharp, Gerald Cassidy, and other artists also have promised to give of their best. The St. Francis murals to be presented by Mr. Springer are nearing completion and will be installed in the auditorium of the new museum, which will be the focus of the art life of the Southwest, and particularly of the Santa Fe-Taos art movement. Who can say that the Santa Fe-Taos school of art may not in the near future mean to American art what the Barbizon school has meant to France?

All this would not justify the assertion that in Santa Fe is being founded a new and virile American school of art which will make a lasting impress on the art world. It is the historic back-



"Diegito." From the painting by Robert Henri, presented to the School of American Archaeology by the Artist

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ground, the atmosphere, the environment, the sunshine, the sky, the climate, the people, the mingling of nations and races, and above all, the American Indian, who in this region embodies in himself a long lineage of artistic aspiration, of poetic culture, of that intangible attribute which is known as character, all combining to make Santa Fe and Taos, and the intensely picturesque region that lies between at the foot of the Sangre de Cristo Range, a lure as well as an inspiration to the artistic temperament. It is not mere alliteration which links art, architecture, and archaeology so closely that they are inseparable in this land of "Sun, Silence, and Adobe."

It is here, in one of the richest archaeological regions of the United States, that American art had its beginnings a thousand and more years ago, and where was evolved an indigenous American architecture whose renaissance is being typified in the new museum building of the School of American Archaeology.

Here, among the early cave- and cliff-dwellers, was the dawn of graphic art within the present limits of the United States. In the four hundred caves of one canyon alone, that of the Rito de los Frijoles, thirty miles west of Santa Fe, the Springer archaeological expeditions within the last two years have discovered, photographed, copied, or made plaster casts of one hundred and ninety-six frescoes graven into the soft tufa by the ancient inhabitants of the Stone Age. There are conventional designs in color that were used as patterns in weaving, and spirited drawings of the chase and battle, the counterpart and equivalent, in a way, of the wonderful primitive art found within the last decade in the caves of southern France and northern Spain, so vividly de-

scribed and depicted by Dr. George Grant MacCurdy in the August number of ART AND ARCHAEOLOGY. In this region, too, still exist the broken remnants of the most ambitious attempts at sculpture by the ancient inhabitants of the domain now included in the United States. Stone fetishes inset with turquoise taken from the burial mounds are contemporaneous with the Stone Lions of Cochiti and the Stone Pumas of the Potrero de las Vacas.

In the weaving of baskets and textiles, in the decoration of pottery, skillful hands expressed their dreams and visions of beauty during the Stone Age on the Pajarito Plateau. The primitive mind could as little escape the promptings of nature about it, the reaction of environment upon the soul, as the artist of today can resist the inspiration that every day is newborn in this surprising land of contrast, weirdness, beauty, and glory.

The very architecture of the primitive people reflects the massiveness of the mountains, the pyramids of the thunderclouds, the texture of the desert.

The Spanish conquerors who came could not resist the magic. Though isolated from the mother country, without the materials to which they were accustomed in their arts, though beset by tireless enemies, by hunger, homesickness, and despair, they were impelled, one might almost say goaded, to seek expression in the graphic arts. They carved images of wood, they covered with rosettes such prosaic possessions as rawhide trunks and wooden chests, they painted pictures of the Virgin and of the saints upon wood and leather, using native mineral and vegetal dyes. True, they did not venture far from the ecclesiastical precedents they had seen in the churches of the homeland — in far-away Spain — yet

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The Loma at Santa Fe, as painted by A. F. Walter Ufer

there is a breaking away from some of the most cherished traditions that were accepted as canonical in those days.

Only a few days ago, Robert Henri, the master, stood before several of these old paintings on elkskin and expressed surprise at the bold sweep of the fundamental lines, the freedom of imagination in handling a trite theme, the balance in the composition, and declared that it was indeed the inception of a virile art, which had more of the primitive than of the Spanish influence in it; in fact, he surmised it could not have been produced by a mere immi-

grant from Spain, but must have been the work of a native-born artist.

In wood-carving, in architecture, in blanket weaving, in church decoration, the Spaniard, strange to say, unconsciously no doubt, gradually yielded to the subtle influence of his environment, so that there is scarcely a break in the development of the primitive art as the Spaniards found it. It is not a far cry from the cave drawings to those on elkskin, from the decorative designs on pottery of a thousand years ago to the present renaissance of pottery-making among the San Ildefonso Indians, from the architecture of the community house

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and kiva to the new museum structure of the School of American Archaeology.

It is to this heritage that the modern American artist has come in the Southwest. He has not known of his magnificent estate until lately. It seems but yesterday that Sauerwein, Aiken, Moran, and Sharp first gained a modicum of recognition from the critics and the general public.

The pioneers of this art colony unselfishly proclaimed afar their treasure trove. They recognized that it was the ancients who gave Santa Fe its background, its subtle charm; that it is the environment of mountains, forest, and desert, which creates the "atmosphere," while the sunlight gives the color. In their Indian models they found written character that had been in the making a thousand years; they glimpsed the mystery of a poetic past lived with an intensity unknown to modern culture. In the landscape they saw the charm produced by the meeting of the wilderness and the cultivated lands within the shadow of primeval grandeur. In the archaeological survivals, in the history and romance of earlier days, they discovered that source of inspiration which makes Italy, Greece, and Spain the goal of artists the world over. Above all, they sensed the virility, the incentive, the impelling force, which the German so forcefully calls "Drang," that compels men to create works of beauty.

"It is a field rich in possibilities, and one that has scarcely been touched as yet," says Ernest Peixotto in his article already cited.

"Here, some day, will be written the great American epic, the great American opera," exclaimed Walter Ufer, the Chicago artist, two years ago. "The very cliffs cry out to be painted. The world in all of its history has never seen such

models as these survivors of the cliff-dwellers. These mountains are the American Parnassus."

Within a year after Ufer had uttered this prophecy, there was at work in the library of the School of American Archaeology and among the Pueblos, a young composer, Isador Berger, of Chicago, writing and composing an American opera; novelists were turning out books, in which Santa Fé and Taos formed the background, and the life of the Southwest the substance; poets were inditing sonnets and musicians composing songs with Pueblo Indian motifs; forty artists had gathered in Santa Fe and Taos from Paris, Florence, New York, Cincinnati, Chicago, Denver, Los Angeles, and elsewhere, painting and drawing with a zest that is producing great works of art.

"Is it not suggestive of color that the Spaniards gave to the magnificent mountain ridge that stretches from Taos to Santa Fe—piercing the sky at altitudes above 13,000 feet—the poetic and powerful name of 'Blood of Christ' Mountains?" cries out another artist—"that the Indians for a thousand years prior assigned to each of their six directions a different tint, and expressed their religion, their dreams, in poetic, artistic, and musical hyperbole?"

"I find here everything I found in Spain," asserts a well-known painter. "The things that crowd themselves upon me to be painted are innumerable," said one of the greatest of American artists recently, "so that I dream of them by night and must work each day with something akin to fury to do but a fraction of the work I would like to accomplish."

To quote Peixotto again after he speaks of "the shifting light, the changeable effects, and lucid atmosphere":

"Why some of our moderns, with

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Santa Fe as it was and is. Painted by A. F. Walter Ufer

their love for 'vigor and vitality,' their fondness for primitive color and patterns and their naïve crudities of aboriginal art, have not hit upon this Pueblo country for their inspiration is a mystery. Why have they not studied the pictographs of the Frijoles Canyon, the symbolic pottery of Acoma and the Zuñi villages, the crude graces of the Hopi dancers, instead of feeling impelled to fare far afield to distant Polynesia and the Malays of Sumatra?

"During these past few years a number of younger men have indeed come up to Taos, and last summer there were actually a dozen at one time in the old

Mexican town, so that the permanent colony was encouraged to found the Taos Society of Artists, that, in August (1915), held its first exhibition in a room of the Palace of the Governors at Santa Fe."

"It is earnestly to be hoped that more of our painters, with their fine technical equipment, their virile natures and American spirit will accept the lure of the West and go out to New Mexico, where, under the exciting stimulus of its vivid color and highly rarefied atmosphere they may be confidently expected to produce enduring works of art."

School of American Archaeology

A Quirigua Mystery.
An effigy vase of oriental aspect from Guatemala, now in the Museum of the Missouri Historical Society.

*Courtesy of the
St. Louis Society of the
Archaeological Institute*



CURRENT NOTES AND NEWS

A Quirigua Mystery

ON the opposite page is shown in two views a polychrome earthen vessel of unique design found in a small, dark chamber in a ruined building of the ancient city of Quirigua, Guatemala, during the excavation of the site in 1912. It is the property of the St. Louis Society of the Archaeological Institute of America, the exploration having been conducted by the School of American Archaeology of the Institute under the joint auspices of the St. Louis Society and the American Fruit Company, the ancient Quirigua being situated on the property of that company.

The vessel, which is preserved in the St. Louis Art Museum, is seven inches in height and has, encircling the rim, a constricted band apparently intended for the accommodation of a cover. The fluted body swells below into a bulbous base which is slightly concave beneath. The paste is moderately soft, light gray in color, and the surface is finished with a slip or wash of light salmon hue carefully rubbed down with a polishing implement.

The unique feature of the specimen is the human face set as a mask against the front of the vessel. The features are boldly modeled and are decidedly un-Indian in type, reminding one forcibly of physiognomies appearing frequently among Mediterranean people and met with also among the peoples and in the art of the Orient.

This unique face affords much food for thought and much room for speculation. The strange fact is observed that not a single feature of the highly individualized physiognomy is characteristically aboriginal and that all the features are more or less decidedly suggestive of a type of face known only in the Old World. It is difficult to understand how the aboriginal American potter should have conceived and carried out such a work, omitting from it every trace and suggestion of the racial characters, known to him, and conceiving, and realizing in clay, a practically true type of an antipodean race.

The mystery surrounding the history of this strange relic of a vanished race and a dead culture is deeper than the gloom of the little stone chamber in which it has lain secreted for a thousand years.

W. H. HOLMES

The Southwest Museum at Los Angeles

THE Southwest Museum of Los Angeles, incorporated under the laws of California, is a museum of art, archaeology, and the natural sciences, founded and maintained entirely by contributions of friends of higher education.

Its officers are: Norman Bridge, president; Joseph Scott, Clara B. Burdette, and J. S. Torrance, vice-presidents; Roy Baker Wheeler, secretary; Stoddard

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The Southwest Museum, Los Angeles

Jess, treasurer; Hector Alliot, curator; Norman Bridge, Robert N. Bulla, Clara B. Burdette, Eli P. Clark, Charles F. Lummis, J. A. Munk, M. H. Newmark, Joseph Scott, J. S. Torrance, directors; Charles F. Lummis, founder emeritus.

In beauty of outline and purity of style the museum building has no superior in the West. Its caracol tower and barrel-vaulted halls are unique features. The construction is of reinforced concrete throughout; it is fireproof, and as an additional safeguard is situated in the center of a seventeen-acre tract, on all sides of which spread inspiring views of Los Angeles, her broad valleys, and encircling sierras.

The Hall of Archaeology contains the most complete collection in the West of primitive implements, weapons, and utensils of the aborigines of southern California, and a representative exhibit from the cliff-dwellings of Arizona, New Mexico, and Colorado, including valuable contributions from the School of American Archaeology. In the Hall of Natural Sciences are the Golosch collection of conchology, comprising 50,000 specimens; the Charles Sidney Thompson

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collection and library of ornithology, with 18,000 specimens; and the Comstock collection of lepidoptera. Torrance Hall of Fine Arts houses the Cole collection of modern paintings and antique furniture, the Solano collection of ivory carvings, numerous portraits and other works of art. In the lobby are hung the Caballeria collection of Spanish paintings of the Mission era, and William Keith's first sketches of the California missions. The Hall of History contains the General Chaffee memorial collection, the Holdredge collection of ancient household utensils, the Frémont relics given to the Museum by Miss Elizabeth Benton Frémont, the Frank W. Young collection of mineralogy and Western fossils, the Herbert E. House collection of Chinese education, and many loan exhibits. The Munk library of Arizoniana, gift of Joseph Amasa Munk, M.D., is a noteworthy collection of its kind, and is being steadily increased by its founder.

Archaeological Work in the Southwest

ARCHAEOLOGICAL work in the Southwest this summer has been fully as active as last year. At Pecos, Dr. A. V. Kidder finished his second year's campaign rather early, but the results were interesting and satisfactory. At Aztec, Earl Morris did noble work. Dr. Edgar L. Hewett, in charge of the summer school, excavated at east house of the Puye and acquired material of considerable interest about which *El Palacio* will tell in its next issue. Dr. Walter Fewkes has been engaged again at Mesa Verde and northeast of the Hopi villages. N. C. Nelson explored a number of ruins in the Zuñi region and on the Navajo reservation. Neil M. Judd and Walter Hough, of the National Museum, conducted archaeological investigations in western New Mexico and southern Utah. The University of California, as well as the American Museum of Natural History, had linguists in the field at Zuñi and other points. Mrs. L. L. Wilson, for the Philadelphia Commercial Museum, continued operations at the Otowi, now part of the Bandelier National Monument. Assisting her was R. W. Schiele, curator of the Museum. They excavated 165 rooms in the large community house and fourteen in the smaller pueblo, besides two rooms on the lower, southern ridges, four talus rooms and platform at the foot of two three-story cliff-dwellings, one at the northeastern end of the Mesa de la Trampas and the other at the same end of the Mesa de la Media. Two burial mounds, which had been previously almost completely excavated by Dr. E. L. Hewett for the Smithsonian, were cleaned out, in addition to ten caves, seven of these being second and third rooms to be reached only by ladder. Evidently they had never been visited before by white men. The caves of the South Mesa and the "Tent Rocks" were also explored. Many of them were large enough for houses but none of them gave any certain evidence of pre-historic occupancy.

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Tsianina, the Indian Mezzo-Soprano

TSIANINA, the gifted Indian mezzo-soprano, who has recently appeared in New York, Washington, and other cities, in a joint recital with Charles Wakefield Cadman, the noted composer, is the first of her race to achieve artistic recognition as a singer. Mr. Cadman is known by the composer of "Sky Blue Water," Mme. Nordica.

Tsianina was born in Oklahoma. Her father, who was of white and Creek blood, died during her infancy. Her mother was Cherokee. Tsianina's girlhood was spent in Eufaula. After her mother's death she accompanied a schoolmate to Colorado where she won warm friends and received help to prepare for self-cultivating her voice.

When Tsianina became associated with Charles Wakefield Cadman, the field composer, who was seeking to bring Indian music to public notice, the way opened for her to enter upon her cherished purpose to become an interpreter to our race of the emotional life of the Indian through his songs and she labored diligently to fit herself for this high mission. Success has crowned her efforts. Her rendition of Indian songs, as arranged by Cadman, Burton, and Troyer, by its simple dignity and frank truthfulness of feeling, makes a direct appeal to the consciousness of a human brotherhood. A. C. F.



Tsianina, the Indian Sweet Singer

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General Meeting of the Archaeological Institute of America

THE General Meeting of the Archaeological Institute of America will be held in St. Louis, December 27-30. Members and those who desire to attend are requested to notify Professor G. R. Throop, secretary of the local committee, Washington University, St. Louis.

BOOK CRITIQUES

THE MEMORIAL OF FRAY ALONSO DE BENAVIDES, 1630. Translated by Mrs. Edward E. Ayer. Annotated by Frederick Webb Hodge and Charles Fletcher Lummis. Chicago: Privately printed, 1916. (Washington: W. H. Lowdermilk & Co.)

Benavides published in 1630 a Memorial calling to the attention of King Philip IV the population, resources, and needs of his mission in the Provinces of New Mexico, 400 leagues north of the city of Mexico and 100 leagues north of the last settlements. These toilsome distances Benavides traversed several times and with the characteristic fidelity of the Franciscan missionaries set down his observations of men and things as a contribution to education. This work is an important original source concerning the history of the Southwest and gives an account of the various tribes as they existed a decade less than a hundred years after its discovery by Coronado. It is especially valuable for the light it casts on the effect upon the Indian tribes of these regions through their contact with the white men. The book of Benavides became a great rarity and almost completely out of the reach of investigators. The history of the present publication is as follows: By good fortune Mr. Edward E. Ayer, of Chicago, procured a copy of the first Spanish edition, and Mrs. Ayer carried to completion an excellent translation of the work in English. Mrs. Ayer's translation was revised by the distinguished Spanish scholar, Charles F. Lummis. The next step was to secure the services of Mr. F. W. Hodge, of the Bureau of American Ethnology, of the Smithsonian In-

stitution, to annotate the work and prepare it for publication. It is to be regarded as a graceful act to bring again to the purview of living men the writings of an explorer-priest that have been buried in obscurity for many generations. It is also a matter of pride in American scholarship that the writings of Benavides are not only revived and presented in a handsome manner but rendered more intelligible than they could possibly have been in 1630. Mr. Hodge's notes form a most illuminating commentary on the observations of Benavides. The critical acumen and knowledge displayed in the preparation of these notes is of the highest order and lays all present and prospective students of the history of the Southwest in his debt. The preface is in the best vein of Dr. Lummis, and his notes are clear and valuable. Great credit is due to those whose participation has rendered this revival of Benavides possible. The physical details of presentation of the work are worthy of high praise; the choice of paper and the format insure the permanency and beauty of the book. Its contents consist of an introduction by Dr. Charles F. Lummis, the letter of forwarding of the Memorial by Fray Juan Santander to the king, the translation by Mrs. Ayer, the facsimile of the Memorial, the notes by Mr. Hodge and Dr. Lummis, and the index, in all 322 pages. The illustrations consist of title-pages of the editions of Benavides in various languages and photogravure reproductions of the super-excellent photographs made by Dr. Lummis and A. C. Vroman, of churches, scenery, etc., of the region covered by the missionary.

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If one should point a moral concerning this timely revival of the Memorial of Benavides he would dwell upon the permanency of good work.

WALTER HOUGH

THE MYTHOLOGY OF ALL RACES; Volume IX, Oceanic. By Roland B. Dixon, Professor of Anthropology, Harvard University. Boston: Marshall Jones Co., 1916. Pp. xv, 364; twenty-four full-page, three text illustrations, and map.

This is probably the first serious attempt to give a general survey of the mythology of the oceanic realm, and a wide interpretation of the term oceanic is given since it is made to include the continent of Australia, the culture of which was in point of fact very un-oceanic. However, Australian mythology has an important bearing on that of the remainder of the area and forms in particular part of the general problem of the mutual relations between the Malayo-Polynesians and oriental negroes. Including this continent, the region in question falls naturally into five parts, already generally recognized by ethnologists—Polynesia, Melanesia, Indonesia, Micronesia, and Australia. Professor Dixon takes these up in succession and reviews each in much the same manner, considering first myths of origin and the deluge, next hero or trickster stories peculiar to the section, then miscellaneous tales, closing with a general characterization of the area and its relations with other areas in the region under discussion or in Asia. A chapter summarizing the results of the

survey, copious notes, and a bibliography of 327 titles close the work.

The amount of material available for study in the five regions considered is noticeably unequal. Polynesian mythology has given rise to an extensive literature, the material from Melanesia and Indonesia is respectable in quantity though leaving much to be done, especially among the peoples of New Guinea, while the record of Australian mythology is relatively behind, and that from Micronesia totally insufficient and with no prospect of increase.

The oldest mythologic material in Oceania would presumably be that of the Tasmanians and Negritos, but very little has been recorded. Next in antiquity in the southern part of the realm is the mythology of the Papuan element in New Guinea and Australia, again deficient in amount and showing considerable variation in content. In the north the later element is Indonesian which has connections with Asia on one hand and extends to the farthest boundaries of Polynesia on the other. A second wave of mythologic influence, probably accompanying a movement in population, followed this first wave and probably combined Indonesian and Malayan elements. Both seem to have proceeded in two channels, one by way of Micronesia, the other through northern Melanesia to central Polynesia and New Zealand. Near the time of this last movement Indonesia was invaded by Indian influences which were followed in turn by those from Islamic sources, but these latter seem to have had little effect in the eastern and southern portions of Oceania.

JOHN R. SWANTON

